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ROCK SCENE

STONES

* BOWIE
FOR THE RECORD

* KISS
DOWN UNDER

* LED ZEP
QUIT!

YOU CAN WIN THIS GUITAR !!!
(See Page 23)

PHOTO SESSION

* DOOBIES
STEP CLOSER

* JOHN LENNON
MEMORIES

POLICE ACTION

CALL THE COPS

BLONDIE MOVIE AND OTHER NEWS

* FLEETWOOD MAC... THEIR WAY

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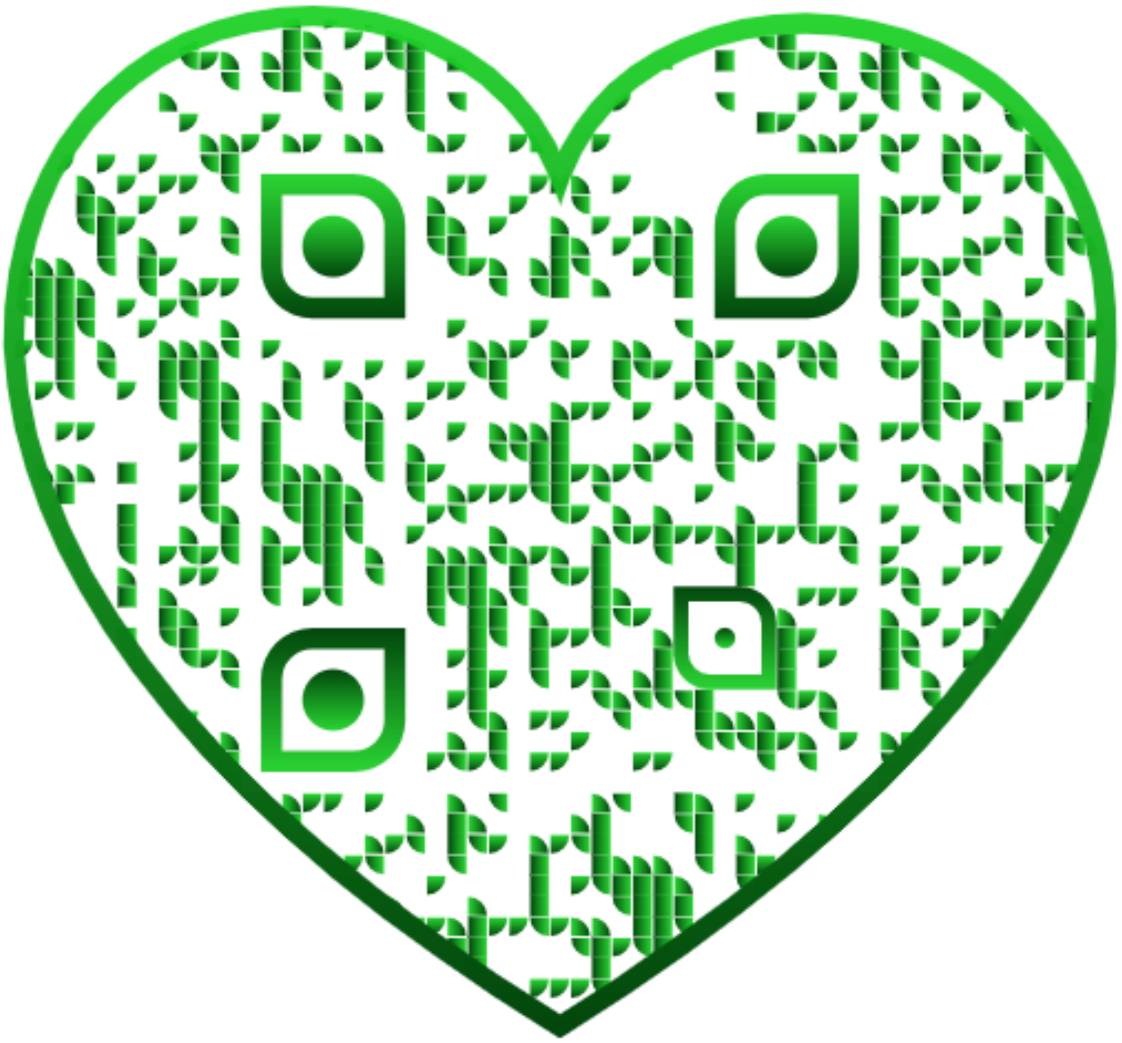
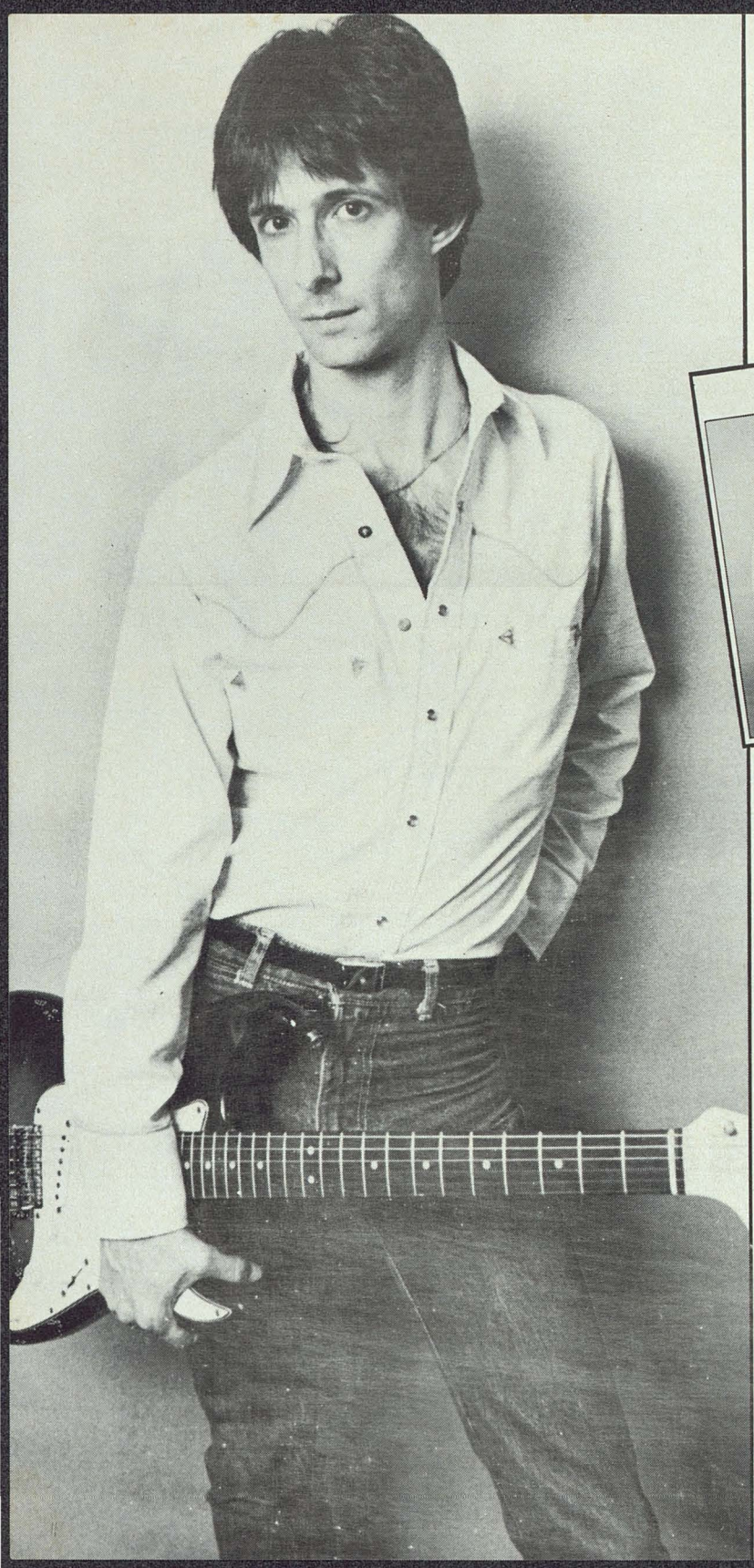
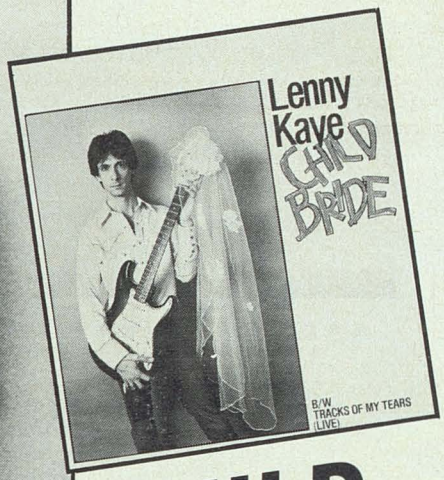




. infectious pop rock . . ."
–Bob Palmer
New York Times

. a true nugget . . ."
–Robert Christgau
Village Voice



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Produced and Guitared by LENNY KAYE

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Number 3

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BLONDIE

BLONDIE NEWS

- The cover of the latest Blondie album, 'Autoamerican,' was painted by New York artist Martin Hoffman on special commission by Chris Stein and Deborah Harry.
- During the recording of the album in Los Angeles, The B-Girls, who were in town to play the Whiskey, dropped by the studio to help with background vocals. Insiders say Debby has expressed interest in producing that band.
- Jimmy Destri is keeping busy between Bondie dates. Besides having produced the New York bands compilation album '2 x 5' and a single by Joey Wilson, he recently formed a new production company to make video tapes and is heading back into the studio with two major New York bands.
- Chris Stein has designed the cover of the new Robert Fripp album. Chris has just scored the soundtrack for the film 'Union City Blue' which features Debby as a Jersey housewife.
- Clem Burke is managing and producing a New York band called The Colors.
- Nigel Harrison has been helping out Michael Des Barres with his new album, contributing in the writing and singing departments. Harrison and Barres were in a band called Silverhead together. □

Deborah Harry, making her second movie appearance in 'Union City Blue.'

LED ZEP

CALL IT QUITS

"The Sixties are finally over" someone quipped as the news came through that Led Zeppelin had decided "that we could not continue as we were" following the death of drummer John Bonham. One of the truely major super groups of the last decade, Led Zep had attracted attention for their musicianship, their songwriting ability, and the phenomnal record and ticket sales they chalked up during their time together. Arising out of the British pop revolution of the 1960's, the band found a place for themselves as one of the phenomenons of their time and in their way personified all the stories you ever heard about rock stars, good or bad. □

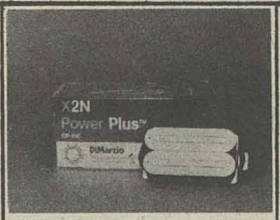
BACKSTAGE IN CLEVELAND

Back in the good ol days. The Proof made the same rounds on the New Jersey club circuit as Bruce Springsteen and the E Street Band. Now they've got a recording contract with Nemperor Records and are out on tour promoting their debut album, 'It's Safe.' During their show at the Cleveland Music Hall, Bruce Springsteen stopped by to see their show and then he and the E Street Band went backstage to talk about the good old days with Proof. 061

ROCK SCENE & BRIAN GUITARS PRESENT

The World of DiMarzio

In the four years that we've been selling replacement pickups, DiMarzio has always been the front runner . . . and why not? They work hard trying to continually give you the sound you want at a price you can afford. Their pickups have become so popular that companies like B.C. Rich, and Hamer, for example, use DiMarzio's in their custom guitars. So, take a good look at the world of DiMarzio and I'm sure you will find the pickup you dreamed of buying "some day" at a price you can afford *right now* !



D1 X2N POWER PLUS.
Excellent rock pickup replacement for Les Pauls and other humbucking size pickups. **$49.95**

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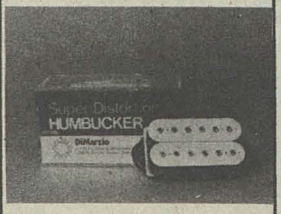

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Rock replacement for Les Pauls and other humbucking size pickups. A real screamer. **$39.95**

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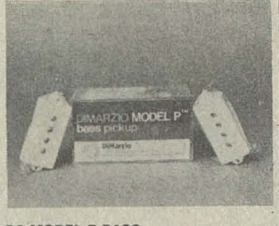
Hot rock for Strats. Fits all Strats and most single coil Fender guitars. **$34.95**

D7 FS-1.
Fat sound for Strat guitars and most single coil Fender guitars. **$29.95**

D8 PRE B-1.
Treble pickup for stock Tele's. Great sound! **$29.95**



D9 MODEL P BASS.
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D10 MODEL ONE BASS.
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Kiss' press agents said the following about this pic: "Due to the massive security necessary to protect Kiss during their giant Australian tour, it wasn't possible for them to see the Australian native animal in its own natural surroundings. Calls were made to western Australia's largest wildlife sanctuary and a kangaroo met Kiss on stage at Perth's Entertainment Center."

KISS REPORT FROM DOWNUNDER

Kiss are still at it, although these days we hear more of them from Mexico, Australia, and other hot spots than we do from the US. But then again, they may have a big US tour up their sleeves any year now, so it you're still hanging in there as a Kiss fan, don't despair yet. Meanwhile, these latest photos of the fearsome foursome just crossed our editorial desk, proving that all's well in the grease paint dept., at least in Australia.

Tribal Chief Ernie Dingo accompanied by members of his tribe visited Kiss backstage during one Australian show. Dingo presented Kiss with a Didgeriddoo, one of the oldest forms of musical instrument and also gave each member of Kiss a boomerang.□

ask Doc Rock

I've heard many stories about small bands that you put pictures with an article in **Rock Scene.** *Is that true?*

If it is, I'd like to tell you about our small band. We don't have good equipment, we don't have much money, but we do have lots of fun.

Our band members are Raj Mehta, vocals, keyboards; Ross Rosson, drums; Kevin Extrin, bass; and Rob Persinger (me). I play lead guitar and I sing also.

We get together every Saturday. Like I said, our equipment is not good. A real cheap drumset, 2 × watt amp, piano and organ.

We have a joint stock account. With this we hope to get better equipment. We have recently put a 50 watt amp on layaway. Well, I'm interested in hearing what you have to say. Rob Persinger; Troy, Michigan.

What can I tell you? You have it all, whether you know it or not. The enjoyment of rock and roll should always be the highest aspiration for any band, the sheer thrill in the playing of the music, and it's that kind of attitude that will get you through the hard times as well as those when it all comes together. Whether you go on to become a supergroup, at home in any arena in the world, or make it as far as the corner dance, I wish you all the best and wildest of luck, for yours is the spirit that makes the magic. Let me know how it all turns out.

* * *

I'd always assumed that the group from the first English invasion, the Honeycombs, were made up of all guys, but now my friend tells me that there was a girl in the group. Is this

(continued on page 65)

Field Mouse

It's the outdoor amp with big sound, small size, and the built-in rechargeable power pack . . . so it won't gobble batteries like a pig. It's small enough to go wherever you go. . . yet The Mouse roars when you get there.

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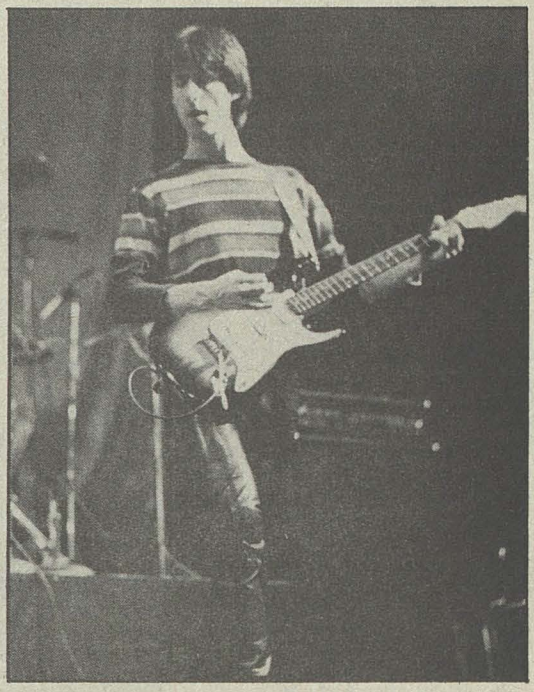
LENNY KAYE
Out In The Open

The Lenny Kaye Connection continues to win east coast converts in a concentrated club blitz that runs northerly to Boston and southerly to Washington, D.C. Photographer Lisa Haun caught up with the band at the Starlite Ballroom in Philadelphia and snatched these shots for posterity. □

Pics: Lisa Haun

Drummer Dave Donen and bassist Patrick O'Connor face front with Lenny before the show. The group's debut single, "Child Bride" b/w a live version of "Tracks Of My Tears," is gaining airplay and raves across the nation. Look for it in your local specialty record shop, or mail $2.50 to Mer Records, P.O. Box 407, Murray Hill Station, N.Y.C., N.Y. 10156 to secure a genuine autographed copy.



Doc Rock gives the strings of his Strat a swipe as he launches into one of the hot blooded originals that comprise the Connection's repertoire, not forgetting the casual pleasures of a Nugget if you dug it. □

JAMMING WITH JIMMY HALL

When Nashville's legendary nightclub, The Exit/In, reopened recently the headliner was former Wet Willie lead singer Jimmy Hall. To help make the reopening a special event, Hall persuaded his old friend Jimmy Buffett to take some time off from his own recording sessions in Muscle Shoals and join in the onstage merriment, which Buffett did.

After the reopening of the Exit/In, Hall flew back to Atlanta, his hometown, and there managed to catch up with another friend, Jeff Beck. Beck was appearing at the Fox Theater in Atlanta. Stopping backstage before the show, Hall was invited by Beck to join him onstage for a soulful version of Beck's all-time favorite, 'Going Down.' Hall was pleased to oblige, no doubt remembering the last time he shared a stage with Beck back in 1973 when he was Wet Willie and they were touring with Beck, Bogart, and Appice. □

Jimmy Buffett (right) enjoys the jam with Jimmy Hall in Nashville.

Jimmy chats with Jeff Beck backstage at the Fox before the onstage jam.

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We, at Brian Guitars, are unique in the sense that after dealing with the manufacturers, (Gibson, Ovation, DiMarzio, MXR, etc.) and the professionals, (Yes, The Who, Kiss, etc.) and the working, non-working, just starting, or just ending musicians, we find ourselves giving out advice and in return selling merchandise that lives up to both the manufacturers' and our own expectations.

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Remember . . . . . .
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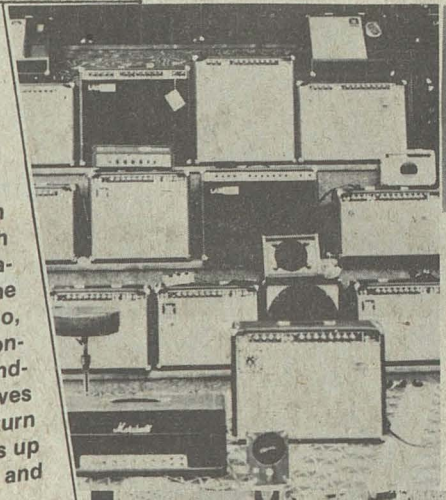

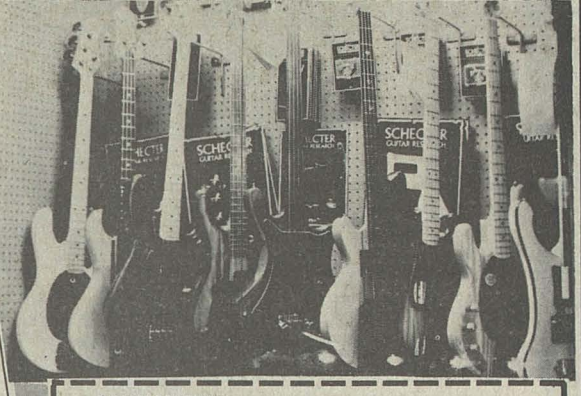

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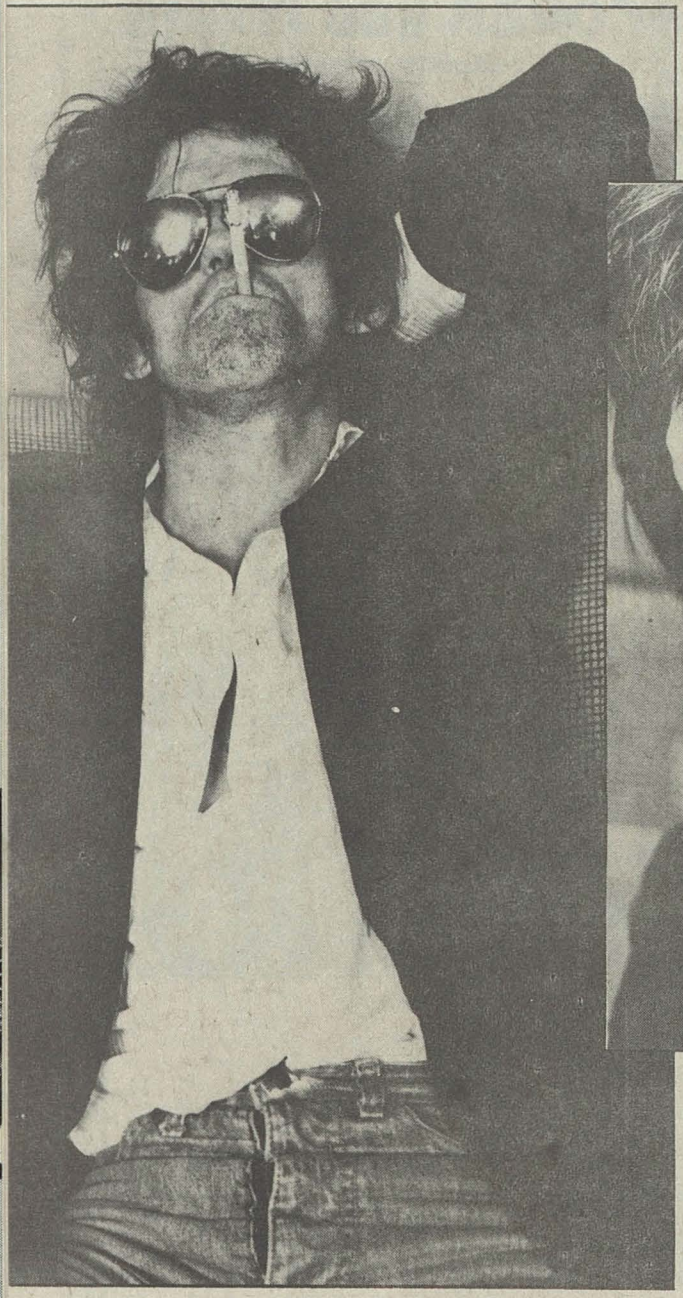
STONES

ROLLING STONES SESSION



Keith Richards

Keith balances ash on his cigarette between takes.

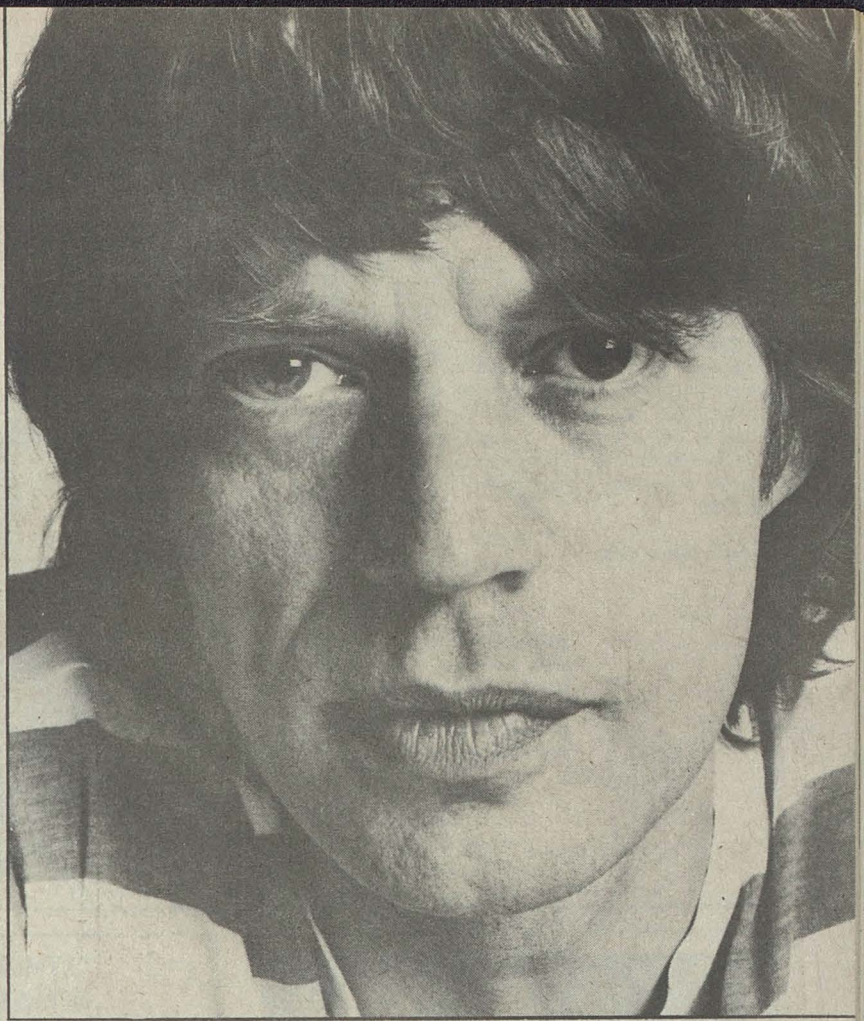
Ron Wood

Ron considers . . .

When The Rolling Stones finished up 'Emotional Rescue' they went from the recording studio to the photo studio and this photo session was the result . . . .

Bill peeks at the camera from within his leather jacket.□

Bill Wyman



Mick Jagger

Mick close-up.

Charlie Watts

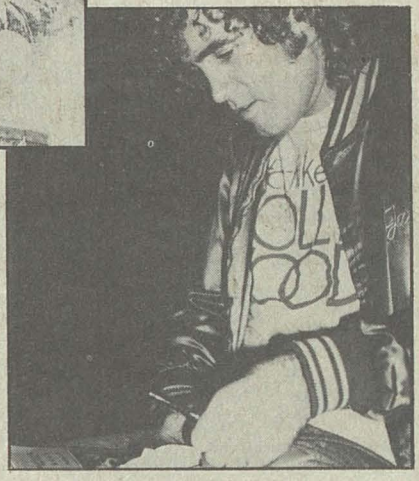
Charlie puts his best chin forward . . .

There's No Gettin' Between Jan and Dean

Where do you go after the surf breaks on the shore and the sound of hot rods mutes in the night? Why, back onto the great American road, to remind people that summer music lives on in the hearts and emotions of people, reminding them of their past, and relativity-like, their future as well. Herewith Jan and Dean, golden oldies in a time when gold is surely a precious metal, beach bums forever. □

Photos: Deanne Nichols

Jan and Dean stop in Detroit at the Meadowbrook, and bring a little California sunshine to the grand Michigan flatlands. Dean shows off a few palm trees and a healthy tan, and we know he didn't get that cruising woodward Avenue.



Jan takes time to sign a few autographs after the show. Surf's up!

The Ig squirms, terrible towel and all.

Pop Goes The Weasel!

Never let it be said that Iggy Pop gets lazy as he moves into his prime. On tour nonstop over the past year, the Ig hasn't touched base long enough to catch his breath. His most recent club go-round, which resulted in weeks spent at local hot spots like Bookie's in Detroit, 688 in Atlanta, and every other joint with a neon rock and roll sign in the window, gave fans a chance for a close-up peek at the man many consider the most unpredictable in pop music. □

Photos: Deanne Nichols

The show's over, and a tired Iggy gets back in the limo for a trip back to the local motel. If this is Tuesday, it must be New Hampshire?

WHITMANIA! WHATMANIA?

The Heart sisters (Nancy on the left, Ann on the right) chat with country music superstar Slim Whitman at a recent party. While Heart is doing well selling records these days with over a million copies of their 'Bebe Le Strange' disc taken home so far and their 'Greatest Hits/Live' selling well, they've still got a ways to go to catch up with Slim who had his first hit in 1952 and so far has amassed nineteen gold records for the sale of over fifty million records worldwide, including his greatest hits album which has sold over two million copies in the last year through late night tv ads. □

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• Dean Markley •

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DM3	Elec. Reg.	3.75
DM4	Elec. Lt. top, Hvy. bottom	4.00
DM5	Elec. Med.	4.25
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Buy ten sets and get one absolutely FREE! ★ ★ ★

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GBL	Boomers Lt.	3.45
RRXL	GUS Ex. Lt.	3.75
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• D'Addario Singles •

Ten singles per pack 4.45

D1	.008	D6	.013
D2	.009	D7	.014
D3	.010	D8	.015
D4	.011	D9	.016
D5	.012	D10	.017

• D'Addario •

XL 110	Reg. Lt. Nickel Wound	3.45
XL 120	Super Lt. Nickel Wound	3.45
XL 130	Ex. Super Lt. Nickel Wound	3.45
XL 150	12 string Lt. Super Wound	5.45

Buy ten sets and get one absolutely FREE! ★ ★ ★

• Fender •

150	Elec. Lt. Ga. Rock & Roll	3.45
150	XL Same as 150 but Ex. Lt.	3.45
150	SL Same as 150 but Super Lt.	3.45

Buy ten sets and get one absolutely FREE! ★ ★ ★

• Ernie Ball •

EB1	Rock & Roll reg. slinky	3.45
EB2	Rock & Roll super slinky	3.45
EB3	Rock & Roll Ex. super slinky	3.45

Buy ten sets and get one absolutely FREE! ★ ★ ★

• Gibson •

740L	Rock & Roll Lt.	3.45
740XL	Rock & Roll Ex. Lt.	3.45
GE340	Sonamatic El. Med. Ga.	4.00
GE340L	Sonamatic El. Hvy. Ga.	4.00

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ACOUSTIC STRINGS

• D'Addario •

J15	Ex. Lt. Ga.	4.25
J16	Lt. Ga.	4.25
J17	Med. Lt. Ga.	4.25
J38	12 string Lt. Ga.	7.00
J39	12 string Med. Ga.	7.00

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• Earthwood •

E1	Med.	4.00
E2	Lt.	4.00
E3	Ex. Lt.	4.00
E4	12 string Lt.	6.00

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• D'Angelico •

100L	Bronze Lt.	4.25
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• Martin •

140	Bronze Lt.	4.00
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130	Silk and Steel	5.00
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• Martin Marquis •

1000	Bronze Ex. Lt.	4.45
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1200	Bronze Med.	4.45
1400	Silk and Steel	5.00
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• Guild •

L350	Bronze Lt.	4.45
M450	Bronze Med.	4.45
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• Dean Markley •

DM7	Bronze Lt.	4.45
DM8	Bronze Med. Lt.	4.45
DM9	Bronze Med.	4.45
DM10	Bronze Lt. 12 string	7.00

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• D'Addario •

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HR73	Heavy ga. long scale
HR74	Soft ga. short scale
HR75	Soft ga. med. scale

Round wound elec. bass strings 13.45

XL220	Supersoft long scale
XL170	Soft long scale
XL160	Regular long scale
XL230	Heavy long scale
XL170S	Soft ga. short scale
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• Dean Markley •

Ground Wound 18.45

DMGW1	Lite ga.
DMGW2	Med. Lt.
DMGW3	Medium

Round Wound 15.45

DMRW1	Lite ga.
DMRW2	Med. Lt.
DMRW3	Medium

Flat Wound 16.45

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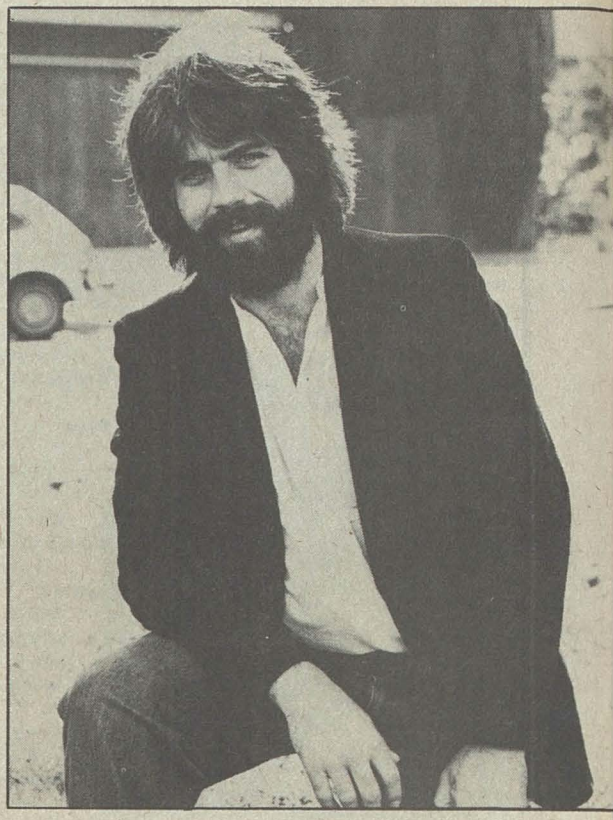
DOOBIES

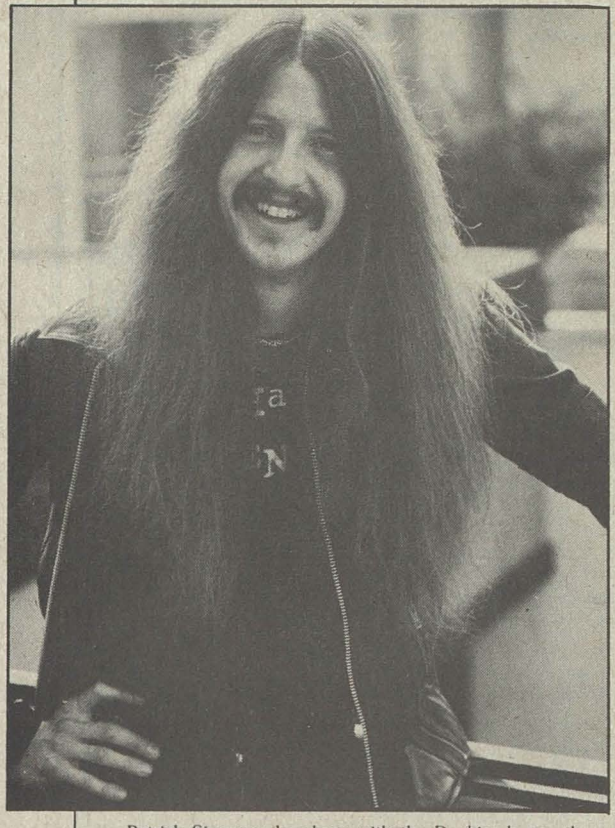
STEP CLOSER

"The band is different and consequently this album will reflect that new energy," said Doobie Brother's keyboardist and vocalist Michael McDonald just before the release of the band's tenth album 'One Step Closer.'

That album saw the addition of three new members to the Doobies changing line-up, an addition that included the new members not only joining the band, but each contributing a song to be recorded on the album. The new players are guitarist John McFee, drummer Chet McCracken, and keyboard-sax player Cornelius Bumpus. They join the already established Doobie nucleus of guitarist Patrick Simmons, McDonald, bassist Tiran Porter, and drummer Keith Knudsen.



Michael McDonald joined the Doobies in 1976 as they released their hit album 'Takin' It To The Streets.'

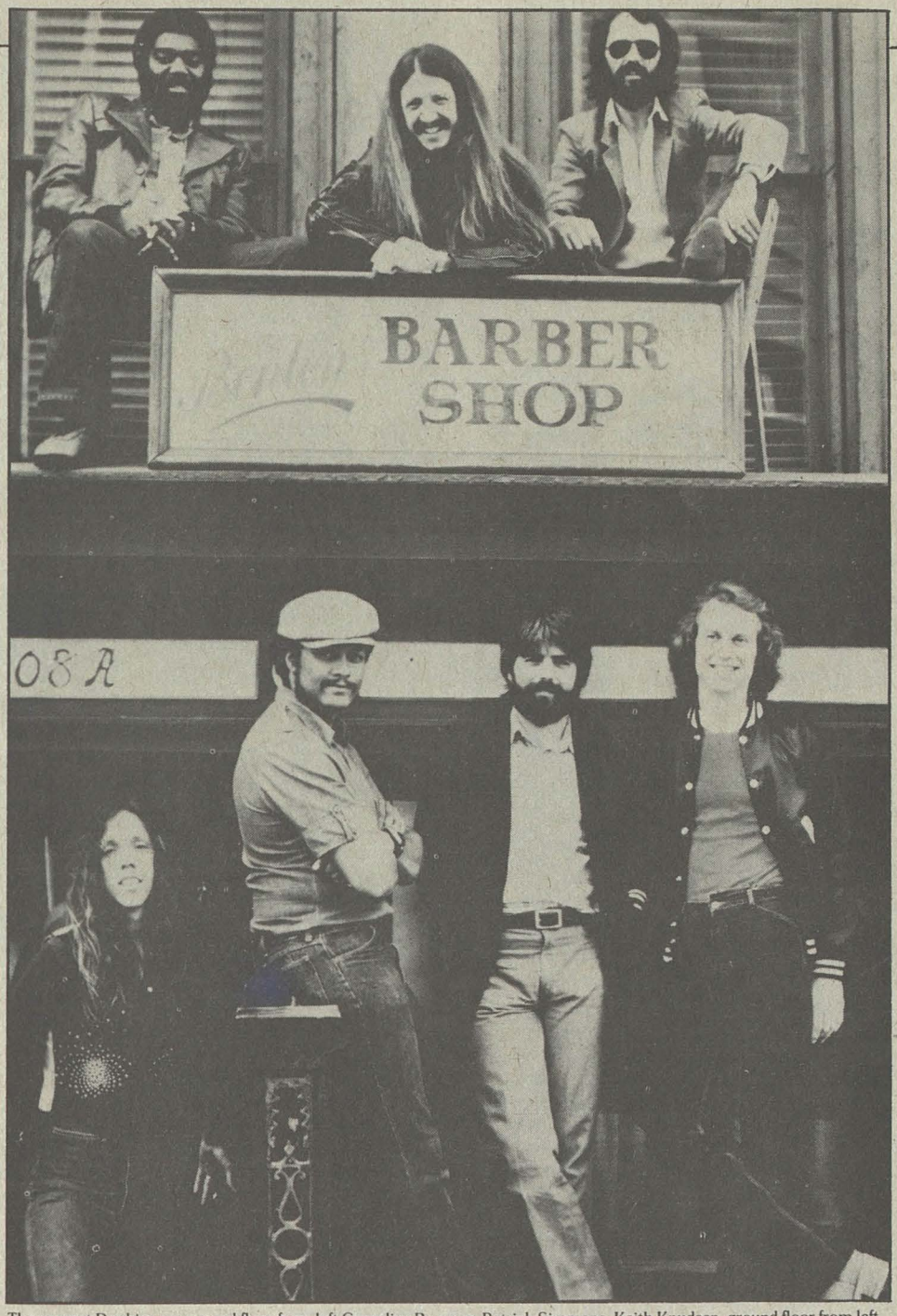


Patrick Simmons has been with the Doobies longer than anyone, having been a member of the pre-Doobie band called Pud.

Talking about the milestone tenth album, Knudsen said it was "the best album we've done. This time we cut the basic tracks with everybody. We even did several solos live, so we didn't have a lot of overdubbing to do.

"There was increased pressure because of the success of 'Minute By Minute,' but we worked hard and long and the material was well rehearsed. It was so much fun playing that we forgot about the pressure."

Although the Doobies have had more members in the band at different times than there are names in some small town phone books, the band has always managed to be a band, a collective unit that creates a a group. This has never been more true than the current line-up. In fact, this is demonstrated by the unique method that the group has evolved in writing songs. Although a song may be credited to a specific Doobie due largely to the fact he's written the words and brought forth the musical idea, each song is a collective Doobie affair.



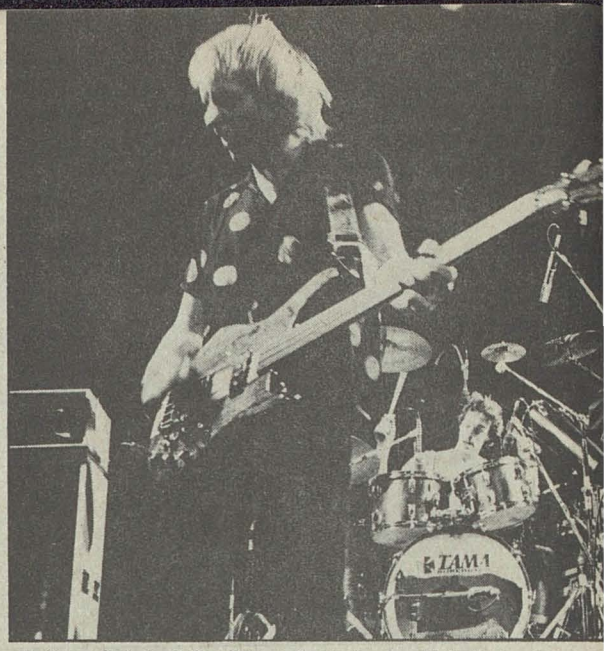
The present Doobies are second floor from left Cornelius Bumpus, Patrick Simmons, Keith Knudsen, ground floor from left John McFee, Tiran Porter, Michael McDonald, and Chet McCracken.

"Usually what we start with is an instrumental track with no vocals, just the concept," explains Michael McDonald. "The words will probably go along with what the music feels like.

"The band writes more from a musician's standpoint than say, someone like Kris Kristofferson, who writes a story idea and then writes the music around that. We usually write our lyrics around our music."□

CALL THE COPS!

All Photos: Bob Matheu



Guitars a-flail, the Police light up the audience with their rock-reggae pyrotechnics.

The Police At Large

In January of this year, the Police held their breath, lowered prices, and became the first English new wave band to play Madison Square Garden. You can talk all you want about the intimacy of small venues, clubs over concert halls, concert halls over arenas, arenas over stadiums, but the fact remains that the Police stood tall in that cavernous space and filled each corner with their dazzling blonde magnetism.

A triumph? Sure, but turning the clock back only a couple of years reveals a long hard road. They began in Europe as a backing band for songstress Cherry Vanilla, and performed well at the bottom of every bill. In the spring of 1977, for instance, **Rock Scene** caught them at a Parisian punk festival, headlined by Wayne County, also featuring the Jam and Generation X. The Police came and went, and the audience ripple could hardly be felt.

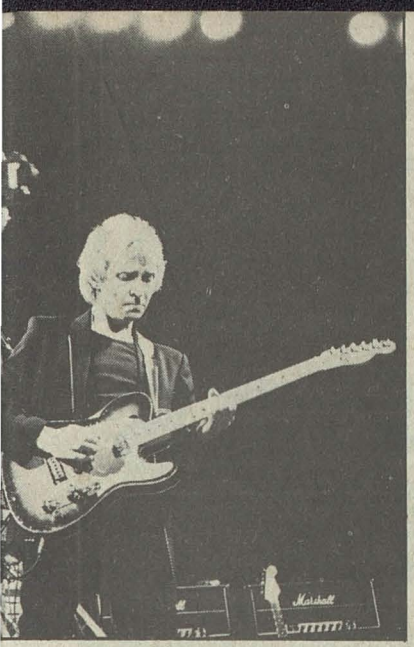
Perseverance tells. They recorded and released "Roxanne," with a strong backwards flavored beat indelibly laid out by Stewart Copland's well-tuned toms. You could hear the Police sound in all its glory even then, with the tintinnabulation of Andy Summer's guitar creating harmonics and shimmering sheets over which Sting could spiral his voice. He (the bumble-beed one) played a fretless bass, which gave hint of musical resources the Police held in reserve, a base to grow.

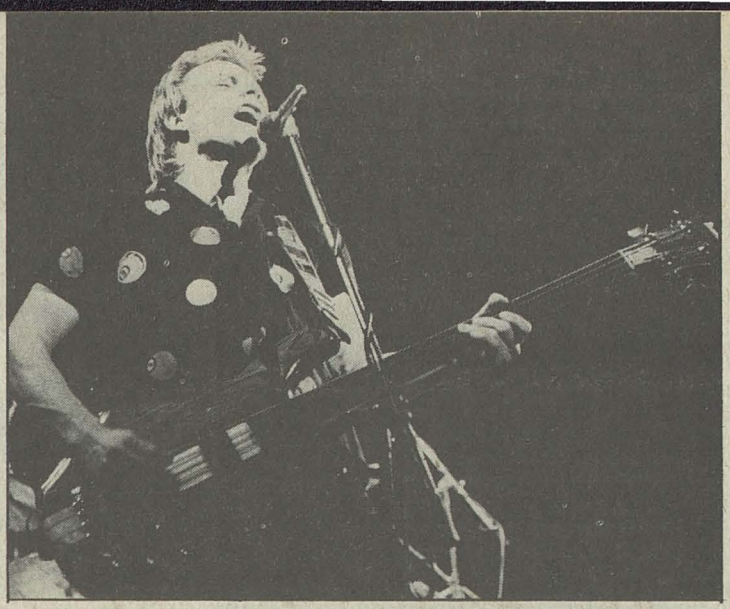
Stewart Copeland is surrounded by drums as he not only beats an African rhythm, but sings a high harmony part as well.

But an audience was out there to be won, and so they set off, beyond pride. Climbing in a van, they toured America in a way that's seldom been done, playing night after night in any club that would have them, cruising the America highways like the state patrol, circling endlessly, swooping down to give a quick performance and ask to see your registration, ducking on the next phone-in radio call for emergency.

Slowly, the results began to pay off. Their first album, **Outlandos D'Amour,** fought its way onto the radio, unable to be repelled through the sheer force of its songs: "I Can't Stand Losing You, and "life In The Fifties," most especially. And when it was finally in the bag, and they had crossed the line from strugglers to stars, they still returned for one night in '79 to play CBGB, scene of so many quarter-filled houses, as a hats-off salute to their roots, the glory of striving. That night, loosening each song so that they could interract a-trio, they were all they should have been.

One stage begins while another ends. Dealing with one's music as star is much different than playing it as underdog. The Police took to their newfound prominence well. Stewart's omnipresent video camera provided a full-circle perspective on documentary rock; Sting starred in **Quadrophenia,** and became a face to match the soul; Andy expanded into a complete string





Sting singing.

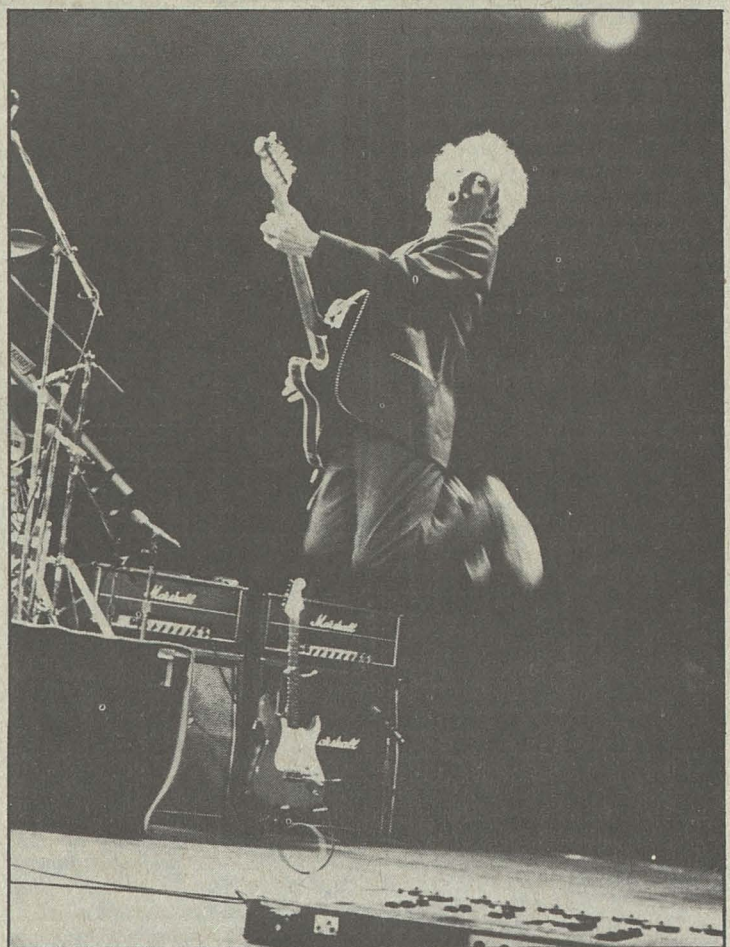
section, utilizing the thin Telecaster sound as filigree detail, intricate workings in the Persian rug of music.

They traveled, exotica on their mind. India. Egypt. Stepping in the holy rivers, Ganges and Nile. A second album, contained both plaintive love ("The Bed's Too Big Without You"—domestic observation on minute scale) and astral travel ("Walking On The Moon"). In England, they became superstars. In America, well-established.

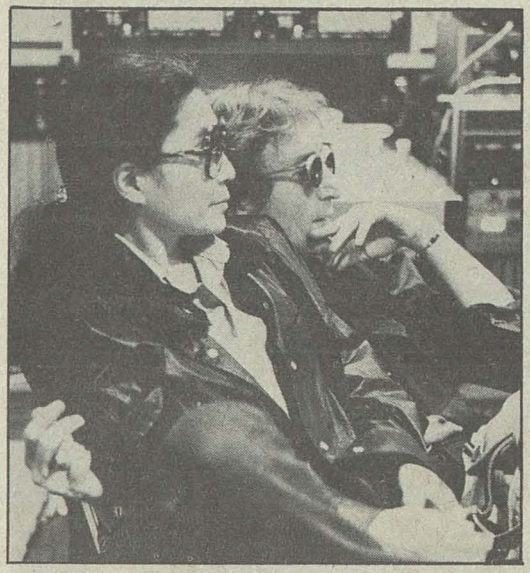
Where does it lead? **Zenyatta Mondatta** posits caution—"Don't Stand So Close To Me"—but then the Police's relentless climb means they don't have the luxury of forgotten experience. Their mistakes are behind them, painfully learned, and doubts have been erased by the calm of certainty. They reach for it all, but with the wary tactical foreknowledge of those who are not dabblers. This is what they do, and so they do it right. In this way, the only "I told you so" comes from the group itself.

What's ahead? Surely Sting will return to the movies, and maybe Stewart will start making them. Andy will echo himself onto a new plane, and the band will tour the Fiji Islands. This will add a new component of rhythm to their already odd time-signatures, and the resulting fourth, fifth, and sixth albums (**Obligatta Mustardisqua, Lockerooma Joksarama,** and the terse **Squonkamonka**), will go titanium.

Isn't it nice when you work with the law on your side? In other words, as far as the Police are concerned, crime doesn't pay. □



During "Walking On The Moon," Andy Summers takes a giant leap for mankind.



JOHN LENNON STARTS OVER

Three months later the event is still fresh in our minds, but millions of words later, rehearing the songs, the flood of biography and speculation, what is there left to say? Once past the description everyone uses to describe this particular tragedy —**senseless**—there is only a sense of longing for lost happiness. Whatever his artistic achievements, and however he managed to place the pieces of his life together, John Lennon at the moment of his rising was a happy man. Who among us can say that truly? For John, the struggle was over, and the peace of contentment about to begin.

You can hear it in **Double Fantasy,** the album envisioned by John to help people listen to Yoko's songs with an open ear. Yoko is meant to steal the show, and she does, letting time (and the new wave) catch up to her avant-garde stance. She **is** the star. And John? He didn't have to be, because through the Beatles and the solo albums, he had found himself, learned what it was he wanted from life, had said it so well that it couldn't bear repeating. Repetition for any artist is merely a waste of time.

John had other ways to live his life. To understand the female/male side of his nature, house and hearth, he attempted to recombine the dualities with which each sex must forever be a part of and separate. To see the world through the eyes of his child, and thus grow up again. He was retired, plainly and simply, free to putter about in his octopus' garden.

"John Lennon"
"A Legend Never Dies"

Let his heart, and let his soul
Travel to the gates of heaven.
Send him to the Temple of Greats,
For he is the "GREATEST."

He passed on to us, what other people couldn't. He passed us peace, and Power. Most of all, He passed us love.

We all loved him, he was great. But I loved him, for being "John Lennon."

Oct 9, 1940 - Dec. 8, 1980.
K.P.S.
Hawaii

John is gone, but rock won't die
Because legends, live forever.

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Double fantasy plus one, happy days in the studio before the tragedy, finds the three people responsible for the last album, Yoko, John, and producer Jack Douglas. (Photo by Bob Gruen).

Perhaps it was difficult for his audience to accept this graceful step off the treadmill, but John had come to terms with it. He'd been famous enough for several lifetimes. He'd offered his energy in the greatest musical upsurge of this century, and had the good grace to step down when it was no longer imperative that he do so. "I tell them there's no problem, only solutions," he candidly states in "Watching The Wheels," but caught in struggle, we can never believe that someone would want to leave There, the Mt. Olympus of fame.

Lennon did, and his "comeback" only confirmed the wiseness of his decision. His music had no tension; it was simply there, a wonder to behold. Yoko's constructs allow you to grapple and tangle, full of hidden corners that are only discovered after many times familiarity. You knew John's songs in an instant; all that remains is to hear him sing them.

Together, it was a music that restored a sense of the family to rock and roll. Given short shrift in recent years, this basic unit of life seemed about to dissolve; and yet, in the end, it's all we have, whether it be by blood or friendship. During the 2 P.M. EST vigil on December 14, 1980, the world was a much larger circle of kin, a solace to return and provide comfort during the difficult years ahead.

His passing reminds us of the sudden cruelties of life, the meaning and meaninglessness of our existence. His life reminds us of our hidden possibilities, and all that we might attain. Beyond art, the new frontier. □

John takes a photo of Bob Gruen. Bob had photographed John and Yoko many times during their time in New York City, including such famous photographs as John standing in front of the Statue of Liberty which has received worldwide circulation.

By Carol Brown

STEVEN TYLER

Keeps Kickin' It Out!

"What's better," Steven Tyler asked us, "a girl naked? Or one in garter straps?" A girl in garter straps, of course. Because then you can fantasize about what's underneath, and what's happening.

"And the same thing's true in rock 'n' roll. People can get the albums, take them home, listen to the tracks and fantasize. That's the fun of it all: you see."

Aerosmith's lead singer probably knows as much about fantasy as anyone in the Rock business. The band, and Tyler especially, have been the objects of frenzied adulation and ongoing fantasies for over a decade.

"The head I go into when the band is playing—I don't have to—in fact I haven't for many years—done drugs or anything because when I'm on stage I get off so much on the music. Oh okay," he laughed, "maybe a schnaps or a brandy now and then. But no smoking, no nothing—because it's such a good feeling and puts me in a special place. The music puts me in that place, in a little fantasy—a world of my own."

Tyler was restless and visibly shaken when we talked with him at his manager's Manhattan office. It was less than 24 hours after John Lennon's, tragic death and he obviously found it difficult to relax. But he made it quite clear that although Aerosmith has been out of the limelight for a while, the band which put Boston on the rock 'n' roll map is far from finished.

"We've taken a year off before," he explained, "and come back (with 'Draw the Line'). We just have to get this new album finished."

The lineup has changed, of course. Joe Perry left after the completion of "Night In The Ruts" a year ago to pursue a solo career, and was replaced by Jimmy Crespo. The band hasn't had a major release of a tour since then, but according to Tyler, Aerosmith has been far from idle.

"We've been doing club dates," he said, "and really enjoyed getting close to the kids again. Unfortunately we can't play to all of them. But we did a non-political rally in November which went out over the airwaves. And then a ten-year anniversary gig in Boston which was broadcast to 30 to 40 million people.

"And we've been writing, too. I'm getting closer to Jimmy Crespo—the new member who took Joe's place. I did the 'No Nukes' thing, the Paul Simon movie. I've been producing some groups, and well—I've done a whole bunch of things this year."

Aerosmith built its following as a highly visual, explosive touring band, and we asked Tyler about the unwavering loyalty of the fans.

"That's something which has helped keep the band together for so many years," he explained.

"There were many times we would just have liked to pack it all in. But because we know that there are so many kids out there waiting for the next tour and the next Aerosmith album, well, it just kind of keeps us going."

But are the fans restless now?

"We HAVE heard lately," Tyler admitted, "that people in the Midwest and L.A. are beginning to wonder where we are. That there are signs written on the highway overpasses in black spray paint saying 'Aerosmith—where are you when we need you most?'

"But it won't be long now, and we'll be back out there. We just don't want to push it, and I won't give any dates and risk disappointing a lot of kids."

Aerosmith is still writing and rehearsing for the new LP. Tyler is looking for a co-producer but it looks as though the album may well be out in March.

For the time being, though, Aerosmith fans will have to be content with CBS' pre-holiday "Greatest Hits" sampler—an album which Steven Tyler feels strongly was misstated.

"It was supposed to have been "A DECADE of Greatest Hits," he explained. "After all, most bands which put out a 'Greatest Hits' album are either folding, or about to. Which is far from true with us. I

tried to explain that, and got nothing but bullshit. So now we've just got to get out there and tell the kids.

"The boys and I . . . are going to split up in packs of three, go out into different markets. We'll take over for a couple of hours and do dee jay spots which would be very à propos for this particular album, so the kids will get to know that just because it's a "Greatest Hits" LP the band isn't going down the toidy."

And what an incredible decade it's been for the hard-rocking band from Boston. From modest $30-a-night gigs at New Hampshire resorts to the top of the rock-pile. What have been the high points for Aerosmith?

"Let my manager tell you" Tyler grinned.

"1976," he answered without hesitation. "Pontiac Stadium. Where following Led Zepplin they were the first American band to sell out to 77,000 people. And then Cal Jam II—where, co-headlining with Nugent they played to 300,000 people and set a record in America for 208,000 paid admissions.

"But the most gratifying thing in hind-sight is that the band's only two hit singles had to be re-released a year later to make it. And when I think of that it gives me a funny feeling."

The tours have always been vital to Aerosmith's success, but the band's record sales created an impact all their own. The first four Columbia LPs, "Aerosmith," "Get Your Wings," "Toys in the Attic" and "Rocks" each sold in excess of two million copies, and Aerosmith established themselves firmly on the roster of rock 'n' roll superstars. No popular music magazine was complete without some reference to Tyler, Joe Perry, Tom Hamilton, Joey Kramer and Brad Whitford.

We asked Steven if Aerosmith can hope to equal, or surpass what transpired in the 70s.

"You can't think of it as a 'can you top this?' situation," he explained. "In fact, if you think about it TOO much, things get out of shape in rock 'n' roll. I find that in being creative, if I give things too much thought, they get, well, sterile as opposed to spur-of-the-moment.

"So for me to tell you that there's another plateau I want to go to—higher than where we've been already, which is the top—would be misleading. But there's still always where the kids take us, and how we get ourselves off by writing and creating—coming up with new songs and new ideas."

And as far as the crowds are concerned, Tyler feels he can relate to them as well now as he did ten years ago.

"I have no aches or pains," he laughed, "and when I'm out there playing my music I go right back to my childhood. I'm in a world of my own, and they (the fans), of course are, too.

"But the kind of music that we do is so frantic and so youth-oriented that there'll always be a new crowd out there," Tyler explained. "I still see a lot of the old faces but I think most of those fans who grew up with us will probably go off and seek other things. They've been through it, after all, and now they'll go off and find other pleasures and ways of letting their frustrations out."

Joe Perry's absence is bound to be reflected in future Aerosmith material. For nine years, arter all, Tyler and Perry co-wrote all the band's songs, and we asked Steven if it had required an enormous adjustment on his part to collaborate with a new lead guitarist.

"I miss the hell out of Joe," Tyler admitted. "but the first night I got together with Jimmy (Crespo) at The Warehouse, I sat down at the drums. As you know, I used to play drums. And we just started playing. And out of that ½ hour session we wrote two songs. So it's magic—believe it or not."

And will we see any dramatic departures on the forthcoming LP?

"We always come up with something new," Tyler said, "and I look forward to some very new ideas which are in the workings right now. But there won't be any drastic changes because we're still basically a kick-ass rock 'n' roll band, and I love it."

But a lot has happened in rock 'n' roll during Aerosmith's first decade, and we asked Steven Tyler what he thought about the infusion of punk and new wave on the scene.

"I think the whole punk thing had a lot to do with paper—the executives trying to get hold of something new—be Murray the Ks and introduce something new. Hey! I was punk of the year—many years—way back when. So it's nothing new. 1975-'77 was a shallow, yet meaningful expression. But I'm not one to judge whether the whole punk thing has been taken too seriously.

"I do think maybe the bands took THEMSELVES too seriously, which is why the decline of punk happened so fast.

"You see, the whole form of this art is in the eye of the beholder," Tyler explained. YOU, as a person—yourself—take it for what it's worth. And that just about sums it up. Otherwise you just take all the fun out of it. And if people start to overintellectualize and dig—well, they just create distortions."

"If I were to write a poem right now," he went on, warming to one of his favorite topics, "and you were to ask me what I was writing about, I wouldn't tell you. I'd rather let you think whatever you will about it. And that's the pleasure, you see—writing something which will mean something different to a lot of different people. That's the fun of it all."

What about the critics, and the press?

"The press are very ignorant to that fact," Tyler replied. "Let's rewind for a moment. Our last album had just come out and I did an interview with this guy and he went down the song list and asked 'what's that song about? and the next one? and the next?'

"What an ignorant jerk. That's really not where it's at. He wanted that just so he could write it in his column and be hip.

"It's like John Lennon wrote a song 'Me and My Monkey.' Okay. Now there's a million — no MILLIONS of people out there who think it's about him and his monkey he bought in a pet shop. Then, indeed, there's a few who know he was talking about his monkey—which is Yoko Ono. Then again, who knows if THAT'S true?

"So you see, when it comes to meaning, you've got to let your mind do the walking—don't dig for it. The only people who start digging are "A" either moved to the max by the song, or "B") very ignorant and want to be able to do it just for publishing. They want to be able to be the first to tell everyone 'Hey! I know what that song's about because I just talked with Steven Tyler EXCLUSIVE-LY on the radio. And that's ignorant."

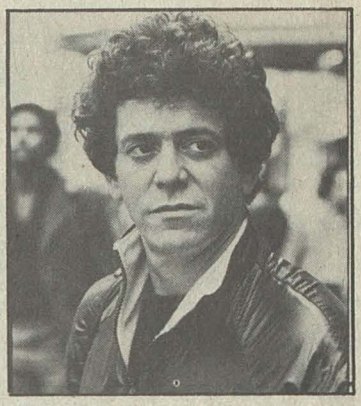
You mean that when people begin to dig, and forget the fun, rock 'n' roll becomes meaningless?

"Oh boy," Tyler sighed, "You're not kidding. You're just not kidding." Aerosmith's first decade has been remarkable for coast-to-coast sellouts, platinum and gold. But there were low points as well—like the ill-

(continued on page 64)

HOT PIX

NEW YORK **** Jimmy Cliff has signed with a new record company and released a new album called 'I Am The Living.' The album, which Cliff co-produced, features a number of songs he wrote himself as well as tunes he co-wrote with June Deniece Williams, Allee Willis, and Phil Ramacon.



NYC **** That avant punkster Lou Reed is back in town with a new album that seems to be a collection of his hits through the years. Now, Lou, if only you'd listed production credits for the various cuts like it says in my contract . . . ah well. . .

LA *** Randy Meisner (left) poses for a pic in the studio with Eagle Glen Frey who sang on Randy's album. Randy is an ex-Eagle himself and one of the songs on his new album is described as 'a mythical tale of Meisner's last night as an Eagle.'

LA *** Yellow Magic Orchestra had a party in LA during their recent tour here, and who should show up but Bob Mothersbaugh of Devo (he's the one with the plastic head on the left) talking to YMOs Takahashi and Sakamoto.

LA **** Dr. Hook have a new recording contract and a new album 'Rising.' They also have finished up their first tv special, show on the BBC in England, recorded a live album, and recently Dr. H members Ray Sawyer and Dennis Loccorriere flew to Japan to do interviews. From left the band is: Rik Elswit, Rod Smarr, Ray Sawyer, John Wolters, Dennis Loccorriere, Billy Francisc, and Jance Garfat.

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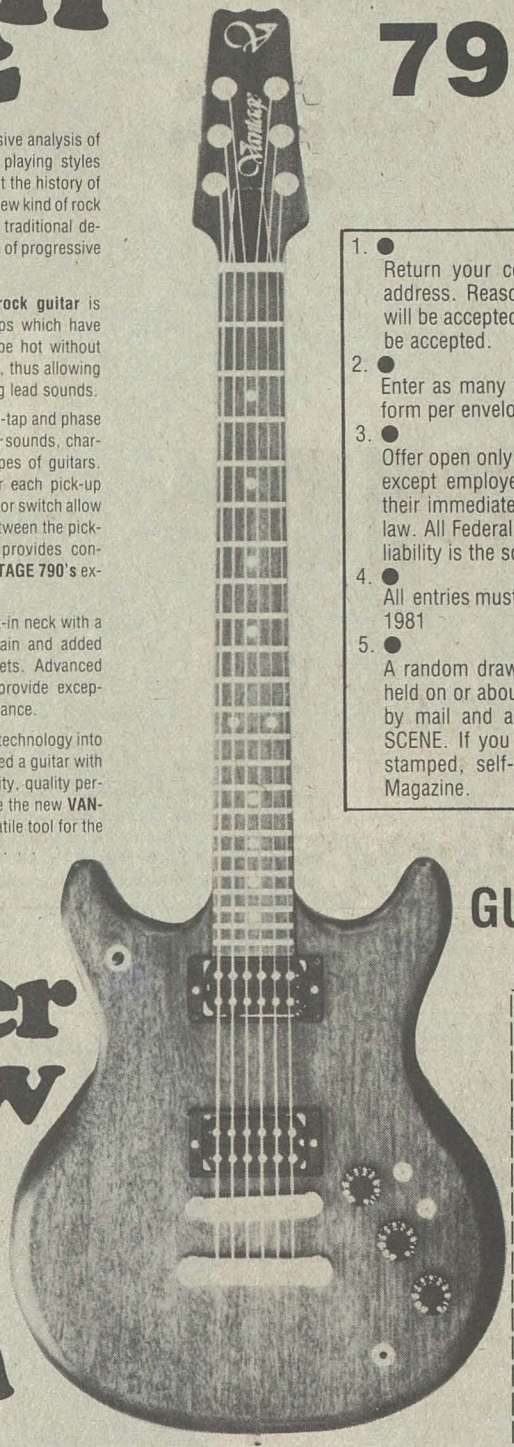

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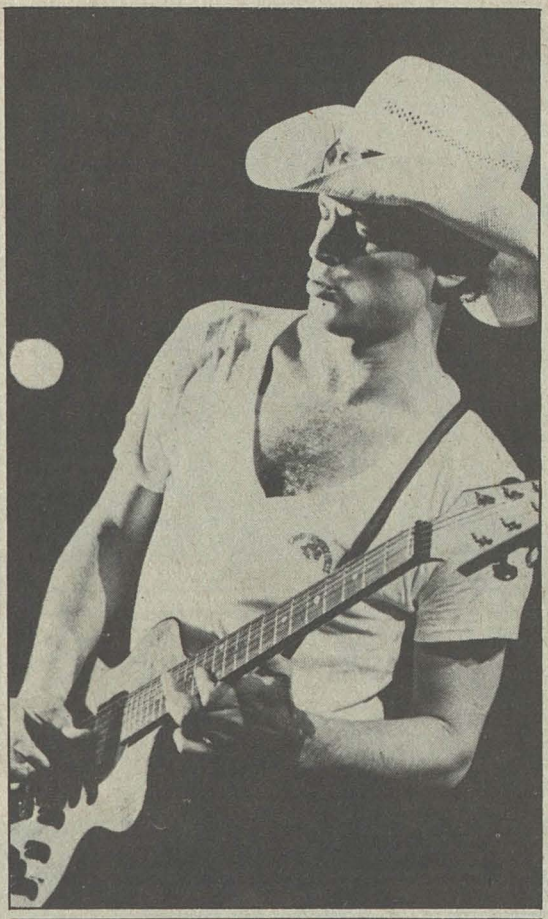
"It took us two and a half weeks of dogedly listening to the tapes of what we had and whittling them down," says Mick Fleetwood.

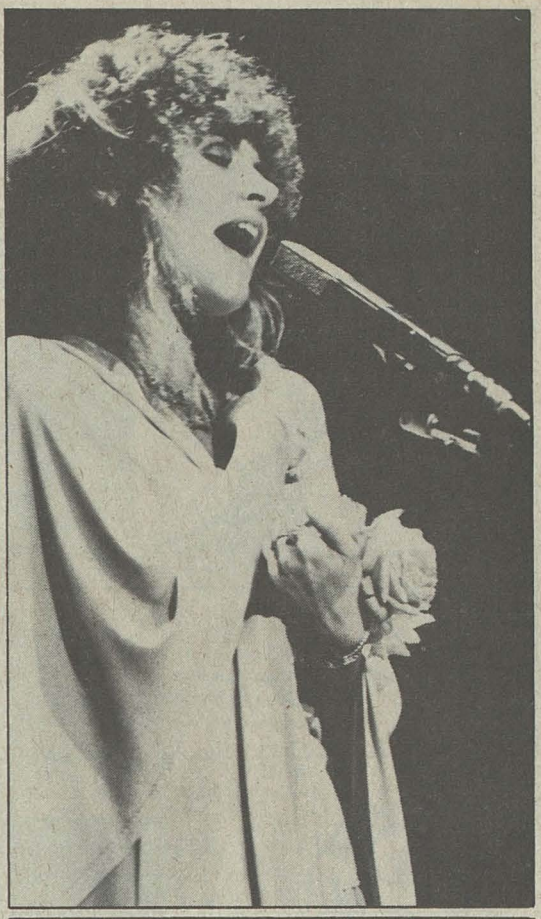
FLEETWOOD MAC
LIVE THEIR WAY

"As far as I am concerned," says Mick Fleetwood, "If ever Fleetwood Mac was going to release a live album—and Fleetwood Mac has never done one in any form with this band—it seemed to me that after a year on the road there was no better time. I doubt we will ever again do a tour that long and all-encompassing, and this is a way of documenting it."

The album opens with Lindsey Buckingham's 'Morning Morning' and then Christine McVie's 'Say You Love Me,' the tunes that alternately opened the majority of Fleetwood shows.



Lindsey Buckingham does a solo version of 'Never Going Back Again' to open the acoustic portion of the show on the album.

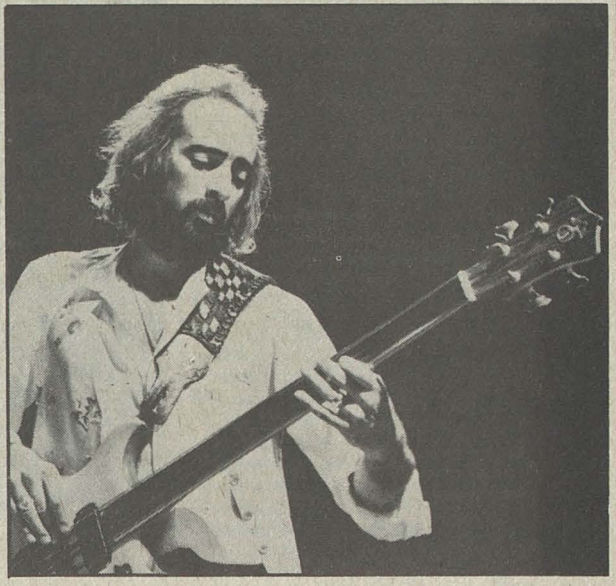


Stevie Nick's newest compostion, 'Fireflies,' open the third side of the double lp set.

And so, after some 300 shows in 13 countries comes 'Fleetwood Mac Live,' a double album (naturally, hope you've been saving up). The album consists of 18 songs recorded at 11 separate shows around the world including one song recorded at a sound check in Paris and three new songs done before the audience showed up at a show in California.

With an album made up of tracks recorded at so many different places, Fleetwood admits, "It doesn't feel like a concert, yet it doesn't jolt you or feel disjointed. You get a sense of continuity as an album.

"We put the running order together just like we would a live concert set or a normal studio album—just by what felt right. Actually, the album feels more interesting than if it was just one entire concert because there are lots of different atmospheres. While you are not drastically aware of them, they are there, and you unwittingly become part of it."□



Bassist John McVie hits a high note during the final songs on the album, a Beach Boys song written by Brian Wilson.

DIRE STRAITS? DIRE STRAITS HOPE NOT!

The current Dire Straits line-up consists of Pick Withers, Mark Knopfler, and John Illsley.

Two years and two lps later Dire Straits have undergone a line-up change that has seen rhythm guitarist David Knopfler leave the group. Knopfler's guitar-work on 'Sultans Of Swing' and other DS tunes more or less created the DS sound, so the remaining trio: Rick Withers, Mark Knopfler, and John Illsley have some work to do to establish a new DS sound. For their third album, the first without guitarist Knopfler, they've worked with keyboardist Roy Bittan of Springsteen's band, and produced an album called 'Making Movies.' For their next tour, the trio will be augmented by Alan Clark on Keyboards and Hal Lindes on guitar. □

HOT PIX

LONDON *** Pioneer reggae star Desmond Dekker has signed with new wave Stiff Records. His first album for Stiff includes re-recordings of two of his earlier hits, 'It Mek' and 'Israelites,' the latter having been, in 1968, the first reggae song to be a chart hit in England.

NEW YORK *** Jools Holland has just left Squeeze to form his own solo combination. We wish him and his family (jools) luck. (Pic: K.B. Shoots)

BOWIE FOR THE RECORD

The 80s have begun for David Bowie in as gratifying a manner as the 70s ended—with official recognition of the primacy of David's musical achievements.

Last November, Britain's **Melody Maker** voted THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS (released in 1972) the "most significant and influential" album of the past decade, in acknowledgement of the LP's revolutionary impact on the creation and performance, and the perception and definition of rock 'n' roll. More recently, France's Minister of Culture awarded Bowie's LODGER (David's final release of the 70s) the Grand Prix du Disque as "International Album of the Year."

The irony of all this, however, will not escape devout Bowiephiles, who know him as an artist who has never lobbied for mass acceptance of his work, and who has, in fact, often seemed to be consciously laboring against such results ("I'd hate to become part of the accepted cultural set-up. That's not what an artist wants to do"). That Bowie's work has been honored as being significant and important and relevant and influential in spite of David's desire to remain "artistically illegitimate"; to pursue "quality, not a rock 'n' roll career"; to "take chances" rather than "stay safe"; and to abhor any "resting on laurels," is really just an unanticipated by-product of Bowie's uncompromising creative processes, and certainly not a prize he has grasped at through each record. It is also a confirmation that, while Bowie continues to create and communicate through his own language, he also continues to speak to people without ever catering to them. As one observer accurately noted, Bowie "seems to be working so hard and so skillfully at stretching the boundaries of his own chosen art form."

Bowie: fierce intensity and scary monsters . . . .

This is Bowie personified, the Bowie who regards any period of creative stability as disastrous. This is the artist who a dozen years ago incorporated elements of mime into the rock 'n' roll performance, and then brazenly took it a step further by not only developing a character for the stage, but also actually merging with his creation to **become** Ziggy Stardust. A few years. later, this same artist challenged his audience with a brutal, chaotic nightmare called DIAMOND DOGS, an album which not only expressed Bowie's apocalyptic vision of a civilization careening toward destruction, but also mirrored the personal inner turmoil of an artist struggling to both create and survive at the same time.

Commercial considerations would have dictated anything but YOUNG AMERICANS as the follow-up to DIAMOND DOGS, but Bowie, who admits to being "absolutely and totally vulnerable to suggestion by environment ("environment and circumstances affect my writing tremendously"), could not have, at that point in time, produced anything but this "definitive plastic soul record." Bowie, whose very first British singles reflected an affinity for rhythm and blues, became infatuated with the Gamble/Huff sound and the general ambience of their studio during a visit to Sigma Sound in Philadelphia in 1974. Inspired by his surroundings, and keeping in character, Bowie recorded what he called a "photograph" of what he believed was becoming the "folk music of the great cities." Bowie's unexpected transition shocked many of the faithful, but also created an entirely new audience for his music.

David masterfully united those two audiences through STATION TO STATION, an album of rocking techno-funk that not only appealed to both the rock and soul factions of his audience, but also partially prepared them for several elements of his next leap forward, the experimental LOW/"HEROES"/LODGER trilogy.

By this time Bowie had relocated to Los

Angeles, but the vacuous rock 'n' roll lifestyle he became enmeshed in soon became intolerably debilitating. He fled the United States for Europe, where he set about redefining his priorities in a more relaxed atmosphere. The move served a two-fold purpose: it freed Bowie from the suffocating environment of Los Angeles, and placed him amongst new companions in a totally new context (Germany and eastern Europe), one which he would slowly absorb and then interpret in LOW and "HEROES."

On LOW, the first of three collaborations with Brian Eno, Bowie experimented with electronic textures (he hinted at this direction on STATION TO STATION) to express his impressions of his new environment: he saved his lyrics for the opaque, fragmentary glimpses he gives of himself in a self-imposed solitary confinement. Physically, Bowie had liberated himself from America; psychologically, total liberty still eluded him.

Bowie emerged victorious over depression and lethargy in "HEROES," which though like so much of his work reflects on a world devoid of all values, compassion and conscience, ultimately echoes an attitude of optimism, an optimism blatantly absent in THE MAN WHO SOLD THE WORLD, ZIGGY STARDUST, ALADDIN SANE, DIAMOND DOGS and LOW. As expressed on "HEROES," this optimism can be had by recognizing reality for what it is and what it portends, and then somehow dredging up the courage to stand up to it. According to Bowie, the heroic act of the 80s is "to get on with life and derive some joy from the very simple pleasure of remaining alive, despite every attempt being made to kill you."

Just as "HEROES" was a progression and refinement of LOW, so was LODGER of it's predecessor. Bowie's world view remains the same, but the message is even more ominous than before because it is reinforced at every stop the ever-moving Bowie makes. The overall effect of the music is more foreboding as well, because by this time Bowie had abandoned the electronic instrumentals in favor of a more sophisticated music that integrated their eerie, icy essence with all the other musical styles—old and new—used on the LP. According to one critic, the music achieves "a constant tension between the solid familiarity of rock and the disorienting edginess of twentieth-century art music and harmonics."

New drag for Major Tom?

By dramatizing the creative restlessness that has so characterized his career, and reiterating many of his long-standing themes through both new musical genres and further hybridizations of styles he's used in the past, Bowie has skillfully set the table for SCARY MONSTERS, his first musical statement of the 80s.

Bowie considers SCARY MONSTERS one of his finest pieces of work, and few will choose to dispute him. While most artists cry "natural progression" with each succeeding release, SCARY MONSTERS is legitimately worthy of that claim. Bowie's work, after all, has always been the epitome of movement.

The LP features brilliant contributions by Robert Fripp, The Who's Pete Townshend, Roy Bittan of the E Street Band, and Bowie regulars Carlos Alomar, Dennis Davis and George Murray. It contains Bowie's most radical vocal approach thus far, as unexpected as the plastic-disco voice of 1975's YOUNG AMERICANS, while delivering some of the most compelling melodies since HUNKY DORY, and echoing the textural structures developed on the 'trilogy' sessions.

From the fierce intensity of "It's No Game (Part 1)," which opens the album, and the graceful pop of "Up The Hill Backwards," to the hauntingly mesmerizing "Ashes to Ashes" (the desperate reentry of Major Tom) and the meticulous a la mode funk of "Fashion," the antithesis of "dance" songs that is likely to be the dance hit of the year, SCARY MONSTERS is prime, portentous Bowie.

Bowie in the video studio working on a video tape to promote the second single, 'Fashion,' from his 'Scary Monsters' album.

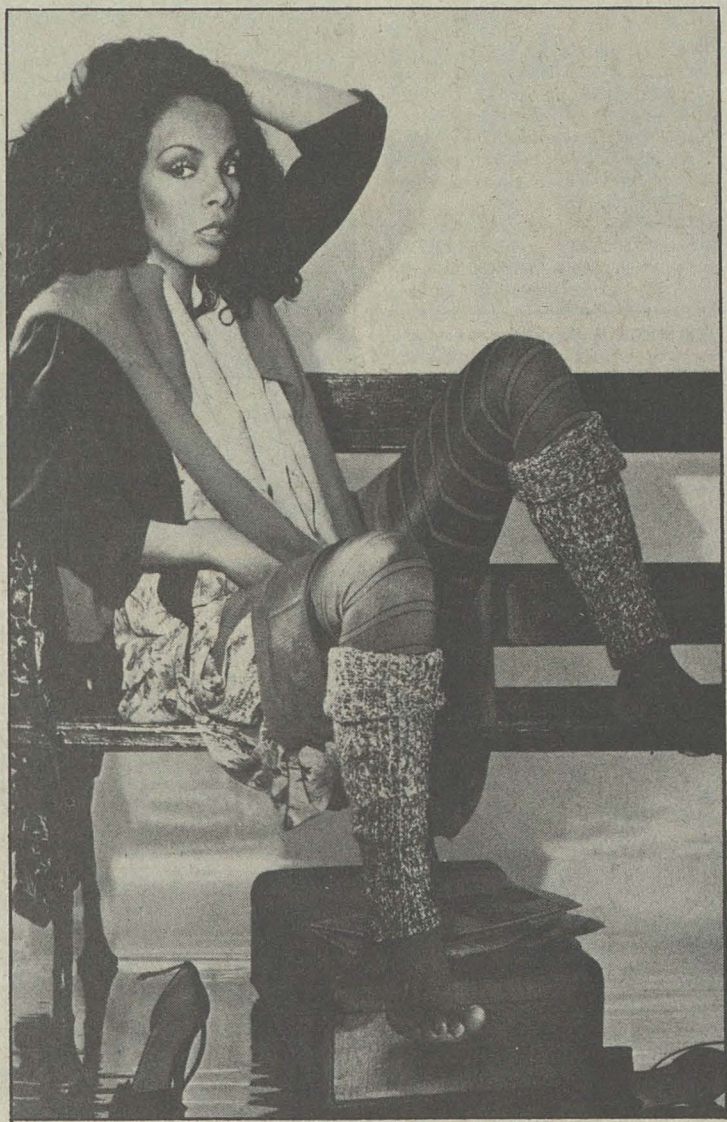
ROCK SCENE USA

News From The Rock Scene

. . . reporting on the state of rock across the nation as it happens . . . .

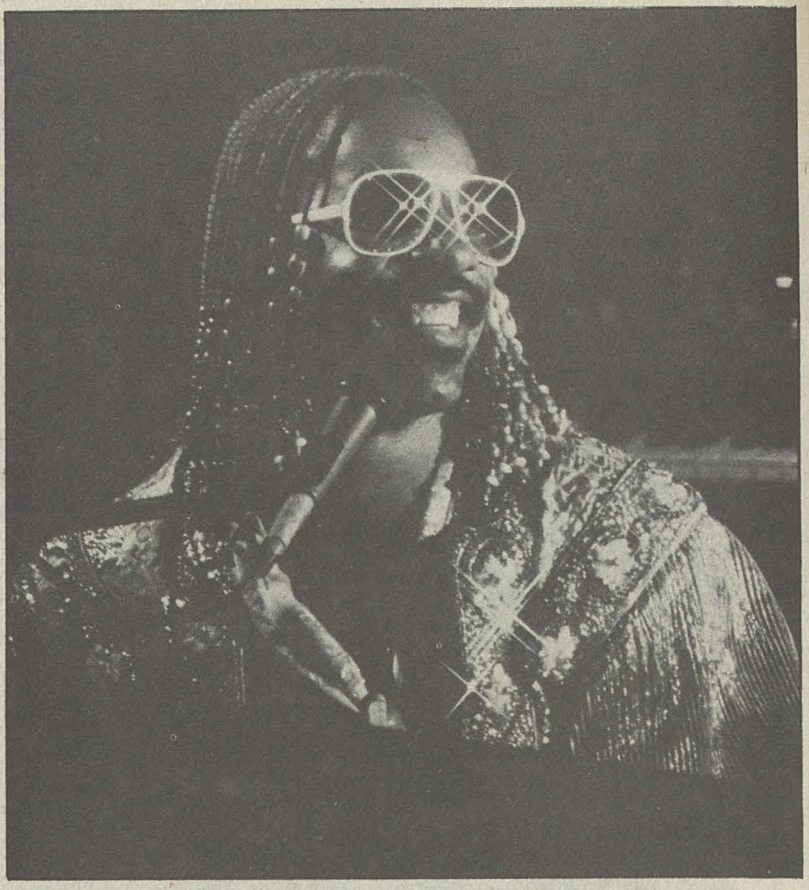
MARIA MULDAUR has been involved with folk and popular music since the days when she, John Sebastian, and Steve Katz formed the Even Dozen Jug Band. Although she had a pop hit with 'Midnight At The Oasis' some years back, Maria has remained true to her pure music roots. Her most recent effort is 'Gospel Night' on Takoma Records.

THE ROMANTICS have a second album in the record stores called 'National Breakout.' The album was recorded last summer at A&R Studios in New York with Pete Solley producing. Included on the lp is the Romantics version of 'Friday At The Hideout' a 1965 song originally sung by Detroit's legendary Underdogs. Since this photo was taken Coz Candler has replaced Mike Skill (back left) in the line-up which also includes Wally Palmer, Jimmy Marinos, and Rich Cole.



DONNA SUMMER has entered a new phase in her career according to press releases from her record company. This new phase isn't completely explained but it apparently has something to do with her expanding her writing skills and continuing to create a powerful and evocative style. However, whatever she's doing, she's doing right, as her latest album shipped platinum and the title track, 'The Wanderer,' is already a gold single.

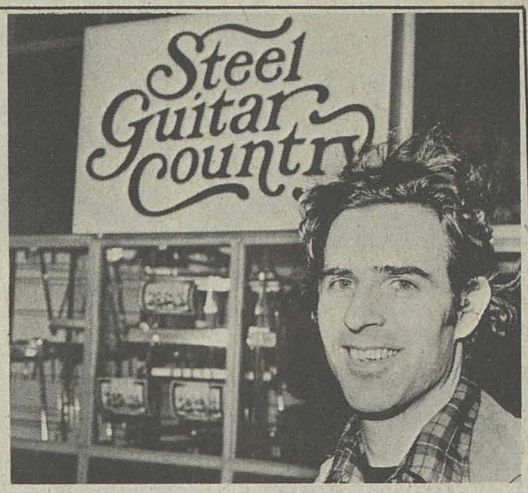
TONI TENNILE (pictured here with The Captain, in what we hope isn't their living room in LA but you never know) sez she wrote the title tune to their new album in the following manner: "Wrote this one while jogging around the reservoir in Central Park. Idea came to me during the first mile, and by the time I had completed the five mile run, had ninety percent of the lyrics and most of the melody in my head. Jotted down on back of envelope on way back to hotel in limo. NBC loaned me a piano in one of their studios, and I finished the song in about half hour. Only song I've ever written in New York City." Thanks for the tip Toni, next time we're out jogging with our limo following us we'll give it a try.



STEVIE WONDER has a new album, 'Hotter Than July,' that was actually begun when he was working on his previous lp, 'The Secret Life Of Plants.' Many of the songs he'd written did not fit into the general concept of the 'Plants' album so they were used in 'July' accounting for the relatively short time it took him to get the 'July' album into release. Although 'July' is the first album Stevie has released in six years that wasn't a two disc set, he's managed through the wonder of electronics to get 45 minutes of music on it without sacrificing sound quality.

THE OUTLAWS are at it again with a new album, 'Ghost Riders,' and a revised line-up: guitarist-singers Hughie Thomasson, Billy Jones, and Freddie Salem, drummer David Dix, and new bass player Rick Cua. The band describes their latest album as "The most satisfying recording experience ever. The record captures our live energy in the studio, with powerful guitars and a great drum sound."

T. ROTH & ANOTHER PRETTY FACE say that when it comes to playing rock and roll "The whole kick is having mass love coming at you! That's the biggest thrill there is, being on stage and having people applaud. It's devastating." As for his songs, T. says "Every song is like a little movie to me." □



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NERVOUS EATERS

"I'm basically a songwriter who writes all kinds of material," says Steve Cataldo, lead singer-guitarist of Boston's latest hot rock band, The Nervous Eaters. Talking about the first album by the band, Cataldo observes, "A lot of the songs on the first side of the new album were written during the band's earliest phase . . . On the other side you'll hear tunes written more recently, things that are popular among our latter-day club audiences. All the songs have been part of the band's history in some way or another. We feel it's fitting the album turned out the way it did, because it's a good reflection of our stylistic diversity and our evolution as a band."

After several years playing the Boston club circuit, where they opened for the Police, Ramones, Iggy, and the then unknown Cars, The Nervous Eaters finally started to get attention last year when they recorded a couple of songs on their own record label that became local new wave classics. Then they got a recording contract, along about the same time Jonathan Paley joined the original trio of Cataldo, Robb Skeen, and Jeff Wilkinson, to make-up the current foursome.

The first album was recorded in Los Angeles with producer Harry Maslin. Said Cataldo, "Because Harry'd done David Bowie's 'Station To Station' album as well as stuff by the Bay City Rollers, I knew he had a good feel for the cross-section of music Nervous Eaters play. The vibes were right and we got along great in the studio. The whole thing was pretty magical." Dropping by to help the band record their first album were guest performers Nicky Hopkins, Andy Paley, and Steve Cropper. □

Nervous Eaters from left Jeff Wilkinson, Jonathan Paley, Steve Cataldo, and Robb Skeen.

THE HARDBEATS recently appeared at Max's with their original ditties. Two members of the band, Mark Zeray and Brian McCormick also have a gig in the hit musical 'Getting My Act Together And Taking It On The Road.' But along with bassist Jimmy Keneally, these Julliard alumni prefer the real thing. From left McCormick, Zeray, and Keneally, and somewhere in the back drummer Jules Moss.

NEW YORK ROCK SCENE

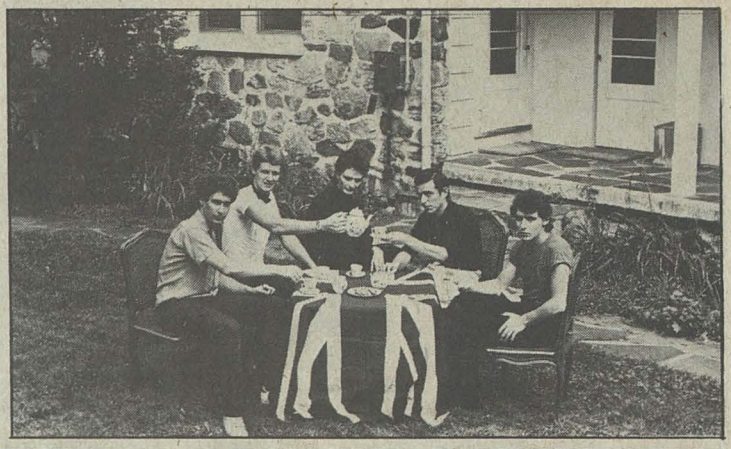
news out of the night from the only city on the plane that's open twenty four hours . . . .

THE RUDIES have been making the rounds of the NYC scene and have managed to land a recording deal with England's Badge Records. Their first single should be released soon. From left The Rudies are singer lead guitarist Edward Ryan, guitarist-vocalist John Maquire, bassist Mark Charles, and drummer Razz.

DOUG AND THE SLUGS are from Vancouver, B.C. and their album 'Cognac and Bologna (funnier if you live in Vancouver, we guess) has just gone gold in Canada. Now they've traveled to NYC to see if they can tear down the house here. Hope they manage to unleash slugmania in NYC.

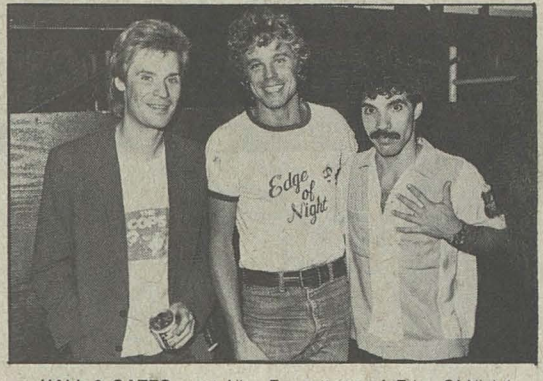
THE PSYCHOTIC FROGS have a new single out, an update version of 'Palisades Park' on one side and the Beatles' 'Boys' on the other. Singing with the Frogs on 'Boys' and also in the pic are Johnny Thunders, Jane County, Cherry Vanilla plus Donna Destri and Louis Lepore.

THE CATHOLIC GIRLS, who once used to be known as Double-Cross, show off their favorite reading matter while residing in their combination nunnery-practice room in Belleville, N.J. (Pic: Robert Dorfman)



THE HITMEN enjoy tea on their Westchester estate. The English band have had four hit singles in England, but now have to break in the US. So they came to America, took a house in Westchester, and got down to hit playing the local NYC clubs.

DOLLY PARTON stops backstage to say hello to her friend Elizabeth Wilson who stars in the Broadway hit comedy 'Morning's At Seven.' Dolly and Elizabeth became friends when they worked together in Dolly's latest flick, 'Nine To Five.'



HALL & OATES greet Allen Fawcett star of 'Edge Of Night' backstage after a local show. Fawcett plays a shy boy who uses puppets to communicate his feelings on the show. Which means we'd rather listen to a H&O lp than watch tv.

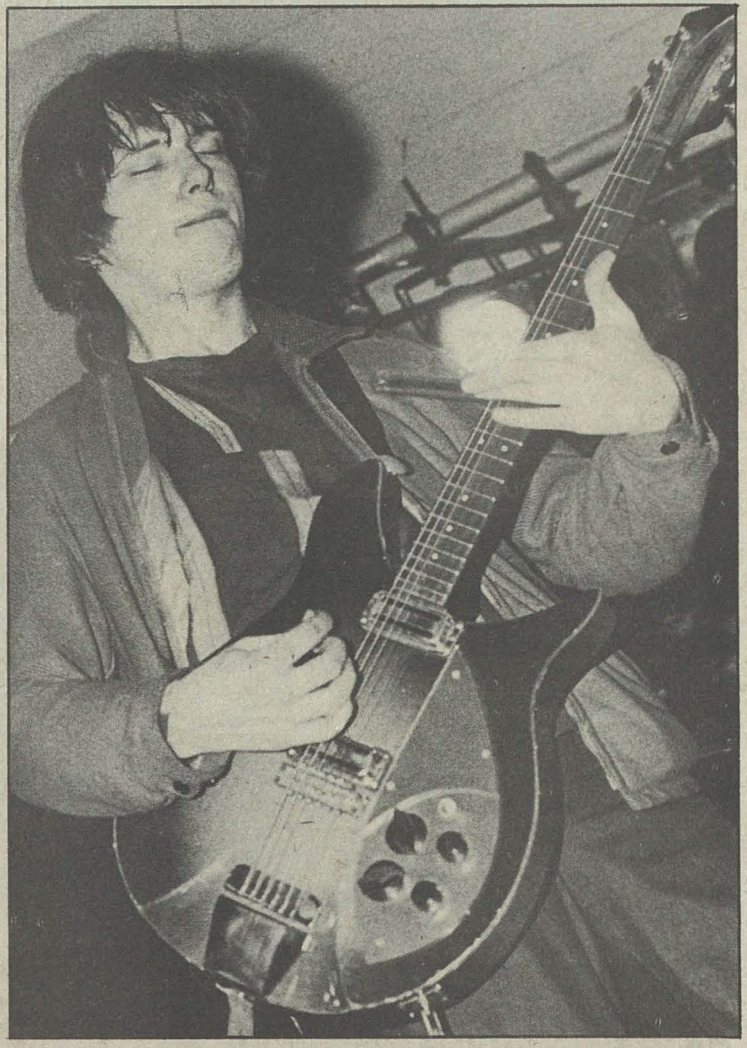
VON LMO and **JOHNNY THUNDERS** team up for another legendary Max's Kansas City jam session. (Pic: K.B. Shoots)

CHEAP PERFUME are bassist Suzan Sheene, lead singer L. Odell, rhythm guitarist Nancy Street, lead guitarist Debbie Morello, and drummer Brenda Martinez and are currently working on a demo tape before signing with a record company. In the pic are from left L. Odell and Debbie Morello.

Looks good enough to eat, doesn't it? And that's exactly what Eric of the **SPEEDIES** did when presented with a birthday cake after the group's show at Irving Plaza. (Pic: K.B. Shoots)

THE COSMOPOLITANS, Jamie Sims and Nel Moore have just released their first three-song single on Shake Records. The tune that's getting the most airplay is titled '(How To Keep Your) Husband Happy.'

JIMMIE MACK has just signed a recording deal with a record company whose name is never mentioned in this magazine (right Syl?) but we do wish him luck as he and his new band, Gene Leppik on bass, Mykey Abate on guitar, and Steve Merola on drums, release their first lp, called 'Jimmie Mack And The Jumpers.'



RICHARD LLOYD plays slide on an ancient Rickenbacker in this action shot taken at My Father's Place in Roslyn, L.I. (Pic: K.B. Shoots)

All photos: K.B. Shoots

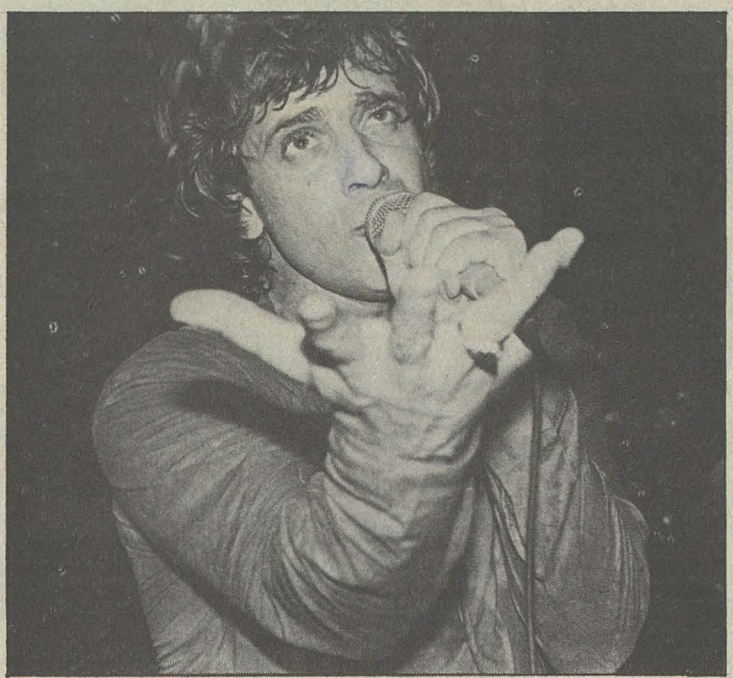
FREE MONEY!

At the risk of running a pun into the ground, we'd have to say that Eddie Money has really paid his dues. Though born in New York, Ed cut his teeth on the tough Bay Area bar circuit, playing clubs like the Longbranch in Berkeley, working his way up to opening shows for Bill Graham Productions, finally "holding on" long enough to become a star in his own right. Herewith a tribute to that rarest of breeds, the honest rocker!

Eddie's taking to the suits and tie look lately, but he'd never be caught without his shades.

Eddie Money shows us an unusual perspective. Is he up against the wall? On the floor? Sliding into second?

Live is where Eddie excels. Though he mostly sings with his own band now, Money is also a whiz on guitar and saxophone.



Eddie aims a little of his Bronx charm toward photog K.B. Shoots. Is this what they mean by a rich experience? Or was it simply priceless? □

CLOSE-UP:

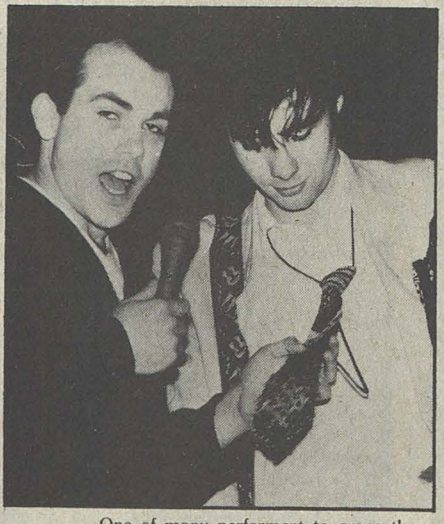
All Photos: Dry N.Y. Studios Inc.

New York Dancestand

Since it looks as if cable television will provide some much-needed diversity over the coming decade, we all might as well hook up and turn on. In New York, extracurricular programming includes such off-the-beatens as Ugly George, who cajoles young lovelies from the street to remove their clothers, the Vole Show, a free-for-all call-in extravaganza, Glenn O'Brien's Video party which features frequent stop-bys by such as Deborah Harry and Richard Sohl, and, yes, the most fantastic of all, New York Dancestand. Run by comperes Carl Bloat and Dee Dee Bach, the show is faithful to its inspiration, complete with Top Ten, teen dancers, guest stars, and an overwhelming atmosphere of Good Times. Tune in Channel J on Wednesday nights from 10:30 to 11:30 and feets, do your stuff!

Perky Dee Dee just loves to rate-the-record on New York Dancestand.

Master and Mistress of Ceremonies Dee Dee Bach and Carl Bloat hang out by the top ten board. Orchestral Manoevres is in the top spot, with "Amused As Always" by the Associates in hot pursuit at second.



One of many performers to grace the show, Glen Matlock had his tie admired by the ebullient Carl.

Arch gossip columnist Sylvia Thin listens attentively as writer Stephen Saban reminisces about his Dream Date with David Bowie.

Siouxsie and the Banshees made their only U.S. television appearance on Dancestand during their recently-finished debut tour. Siouxsie sweetly scowls while guitarist John McGeogh gives us the eyeball. Unflappable Carl, as always, gives it a 95. □

3-D

Drive, Determination, Diddit

by Tor St. John

3-D; Theirs was a long hard climb to the top, not the industry-led leapfrog may suggested.

Mike Fink is king of the river, or at least at this point, Fourteenth St. Sitting in an airy loft that looks over a row of backyards, eyes darting between a snow-screened television and a large pinball machine that occupies a far corner, he reflects on the long haul upward for the group first known as the Wonderland Band, then Trans-Lux, and finally, 3-D.

"I think sometimes people think we were created overnight," he says, grinning at the flack generated by the quintet's seemingly-sudden emergence from the hundreds of New York bands fighting for survival in the city's rock sweepstakes. "But just because we have a new name doesn't mean we haven't paid our dues over the years." His drummer's hands knot and twist absently, as if willing to take a flying leap at any who claim 3-D is a new-wave budget band, or a coporate monolith, trying desperately to jump on the pop music bandwagon.

"I'd like to see somebody try to outrock us. Because like our name suggests, we operate in many dimensions."

"We're confident this record will show another facet of the band," remarks bassist Nick Stevens, who sits off to Mike's right. "We've both matured and evolved as a group, through our experiences playing on the road night after after night with the J. Geils Band as well as being in the studio.

Vocalist Rick Zivic echoes him. "There are many more sides to 3-D than people realize."

Indeed, 3-D has been together for almost five years. Aside from Rick and Nick and Mike, the group includes guitarist Keiv Ginsberg and keyboardist Ted Wender. Although they are based in New York now, the guys come from different regions of the States, lending their music its multi-faceted diversity. While Zivic hails from Pittsburgh, Nicky was born in Ohio, Mike in Philadelphia, Ted on Long Island, and Keiv's home is the Bronx. With Rick on drums, the group was formed as a quartet in 1975, called the Wonderland Band, and they began a steady diet of lounges and sleazy bars, playing Top 40 covers and the odd funk tune through the east, midwest, and New England.

With Zivic singing from behind his drum kit, the group tried to sneak in original songs between a repertoire which ranged from Earth, Wind & Fire, through the Isley Brothers to the Eagles and Jackson Browne. It was a strange mix, indeed.

"We were always getting fired by irate club-owners because we would play our own stuff," remembers Rick. "Aside from that, we played everything in our style and it was often far from what it actually sounded like."

From this period, 3-D developed a strong base in R & B which exists in their music to this day. "Our last gig as a Top 40 band came in the Bronx when we got beat up for our version of 'I Heard It Through The Grapevine,' recalls Rick ruefully. "My drums even got crushed."

At this point, Zivic decided to get out from behind his kit and come up front as the vocalist. The search for a drummer was on! It was now 1976-77 and the local club scene in New York was burgeoning. The Wonderland Band played steadily. Keyboardist Wender and outside collaborator Henry Justin penned a tune which eventually became a hit for the Memphis Horns (the Doobie Brothers' Horn section), called "Get Up And Dance."

When Mike arrived, the combination was complete. Manager John Doumanian brought them to Premier Talent, and after opening gigs for the likes of the Ramones, Edgar Winter, and others changed their name to Trans-Lux. Unfortunately, the group had to look for a new moniker when the entertainment conglomerate of the same name threatened to sue. Thus, they put on their red-and-green specs and became 3-D. Overnight sensations, as it were.

The band's second album, **See It Loud** (Polydor), bears out their early promise. Produced by Bob (Blues Brothers) Tischler, the new sound of soul ("Blind Love" and "Feeling of Love") stands alongside their pop elementals (where their first album was centered) in such tunes as "Flashback Baby" and "There's A Sound." The group is first and foremost songwriters, and the new record shows the band is handling its new-found prominence well.

After all, two eyes are better than one. Or is it three? □

Pass the popcorn.

RECORDS

Cut Comments By The Rock Scene Editorial Board

BLONDIE
AutoAmerican
(Chrysalis)

In which, having been given the keys to the kingdom, our heroes (and heroine) find themselves at play. Trying on a melange of styles, much as one would while pawing through an antique clothes mart, Blondie have come up with a grand tour of pop music, and if in the end it proves that they are simply best at what they began with—the gentle rocksong—surely they should't be faulted for attempting. For the sudden scalpel-like appearance of critical blades only serves as a reminder that the occupation of style was always Blondie's stock-in trade, and if they've moved from girl-group ingredients to the cultural kitsch (when viewed from a rock perspective) of "Follow Me" from **Camelot**, then what's the diff, Biff?

The fact is that this album is perhaps—even more so than its predecessors—the quintessential masscult Blondie. "Call Me" signified a group highpoint, distilling their essence in a tale of fashion (designer sheets in an Armani movie) matched by a driving, foot-soaking triumph. The true DOR. Now the group is in its baroque period, more interested in the filigree of decoration; but then, Blondie always prized their "fun" quotient over any degree of seriousness. Why look for concepts when there are none offered, and more to the point, why criticize for nonexperimentation when the group— despite its Warholesque ironic stance and avant-garde attachment—has never much favored the laboratory?

Instead, the rewards come from Debbie Harry's arch-delivery and a sympathetic (yes, Mike Chapman!) production that hones each cut into a mini-epic within its own world. The hit single single, "The Tide Is High," is an old John Holt rock-steady number from Jamaican music's romantic movement, and it proves that a good song, no matter whence or when, will always slide up your leg. Similarly, "Rapture" is both a twinkling-eye takeoff on uptown disc jockeying, and a nonsense fable for our times. Chris Stein's movie music? Jimmy Destri's more-to-the-point songs? You **can** have your cake and eat it too.

Deborah Harry of Blondie, as captured in the book ***X-Capees****. (Pic: Richard McCaffree)*

BILLY BURNETTE
(Columbia)

Oh, sure, first there's Rocky ("Tired of Toeing The Line"), and now Billy. C'mon, guys, we're smarter than that. Or are we? Because if you're a fan of no-frills rock, guitarbrassdrums all lined up in the same traditional yet integral format as, say, Little Feat, then Billy Burnette will get to you. The songs seem filtered by the fifties even as they exist in the eighties, yet there's none of the revival about them. This is simply clean-edged rock of the kind that you usually don't find anymore. Not cute enough to be power pop. Not odd enough to qualify as the next big thing. Just solid, yes, as a rock.

"In Just A Heartbeat" has a Bo Diddley beat, "Oh Susan's" guitar break quotes Chuck Berry, "Danger Zone" slowly boogies, "Don't Say No" owes as much to Fleetwood Mac as Buddy Holly, and "Rockin' L.A." (recapping the first side) takes it all home with a Stones work-out to a I-IV-V progression. Old stuff, but not sour with age. Standards, bypassing the letter, heading toward the spirit. We wonder if he boxes as good as his daddy too.

THE FAST
The Fast For Sale
(Recca)

The Fast, backstage at Englander's in Hillside, N.J.: Louis Bova, Miki Zone, Joe Poliseno, and Paul Zone. (Pic: K.B. Shoots)

Long before the film version of **Quadrophenia** set off the mod revival, there was Miki Zone bouncing on the stage of Max's, wearing a t-shirt with a target on it, leading a buzzsaw conglomeration that claimed to be in the grand tradition of the Who. So too, this first album echoes that affiliation, with graphics directly commenting on The 'Oo's classic **The Who Sell Out.** And what else do they have in common with such middle period Townshend? Merely crack songs on the order of "Kids Just Wanna Dance" and "Boys Will Be Boys," and a dive-to-the-bottom cover of "These Boots Are Made For Walkin,"' and the cataclysmic verve of "Coney Island Chaos." It's an album that has taken more than half a decade to come out, a slow time for a group that calls itself quick, and yet it's made for a better record. The Zone brothers (is there one called O?) start at a gallop and keep going, yet they never forget to keep the strength of the material going. A long overdue effort, then, from a bunch of great New worth-it price from Sounds Interesting Records, P.O. Box 54, Stone Harbor, N.J. 08247. Hurry!

The Singles Bar

The Clocks, from Cleveland, set their alarms: A. Mondo, Chuck Smith, Titch, and Les Ravings. Where's Arnie? (Pic: Rob Noxious)

The great changes in the business structure of the record industry seem to be pointing to a renaissance of the independent label. Overhead costs and carrying charges for a major company release have become such that soon only the largest of sellers will be allowed to enter the hallowed portals of contractdom. Where, then, to find minority taste? In discs whose total audience might not measure more than, say, 50,000 tops? Seeing a need to be filled, the specialist label, working with less commercial and quirkier hands, digging out jewels in the rough, will become a more important factor. So, too, as recording expenses rise (not to mention pressing, trucking, etc.), the EP may also return to prominence. In the end, though, how the music gets to you isn't as important as the music itself.

Shake Records (186 Fifth Ave., New York, N.Y. 10010) is starting to really find its feet as an active label under the directorship of Alan Betrock. Their latest release by **The Cosmopolitans**, "(How To Keep Your) Husband Happy" is a certified hoot, with the girls—Jamie Sims and Nel Moore—deadpanning their household hints in suitably wacky fashion. It's getting some airplay here in New York, so let's keep our fingers crossed and snapping. Also on Shake is

➘

Randy Gun, ex-Necessary, who pledges he will release "devotional pop" from its current state of dormancy with "I Do/I Apologize." I agree.

Out in San Francisco, 415 Records (595 Castro, San Francisco, Ca. 94114) continue their interesting excavation of that city's speed-ball sounds. Their latest singles, **The Vktms'** "100% White Girl" (loud and fast drools) and **Baby Buddha's** electromagnetic "Stand By Your Man" (yes, the selfsame Tammy Wynette song), show prexy Howie Klein's knack for finding the right band and giving them enough rope to make a great record. Now if he only could get Beverly Wilshire to cut a disc . . . .

Up in the Boston area, Varulven Records has been slowly amassing a catalogue. They have Willie Loco's wonderful "Gin" reviewed a couple of issues back, and have recently scored a coup by bringing **Maureen Tucker** and **Jonathan Richman** together to sing that lovely old Velvet's outtake, "I'm Stickin' With You." Jonathan, of course, was profoundly influenced by the Underground blah blah blah, and Maureen retired from the biz long ago, so it makes for quite an historic disc. The address is Ultrabox 83, Tufts University Branch, Medford, Mass. 02153.

What better way to see what's happening around America than the local label? **The Clocks**, from Cleveland, have a distinct Chocolate Watch Band feel to these ears, with "Ticktockman" a Harlan Ellison-inspired nightmare and "Confidentially Renee" a hypnotic ballad. Take your pick (3106 Perkins Ave., Cleveland, Ohio 44114) . . . **The Smithereens** offer brightly-paced pop with their "Girls About Town" EP, the Beau Brummels spring to mind, but the sound here is more friendly and less distant, earnest yearning, all from D-Tone Records, 29 John St., N.Y.C. 10038 . . . Down Houston way, **The Vast Majority** churn out the sound of rebellion. "I Wanna Be A Number" at least circumvents name-calling, and "God's Groin" is this column's award for the most abstruse subject matter ever gifted a title (Wild Dog Records, P.O. Box 35253, S. Post Oak Sta., Houston, Texas 77035) . . . **Jill Kroesen's** "I Really Want To Bomb You" has Fred Smith on bass and thus a hurdy-gurdy rhythm that makes its agit-pop palatable, while the flip, "Jesus Song" is a moody organesque moan. Perfect for freaks of Nature (Lust Unlust Music, P.O. Box 3208, Grand Central Station, New York, N.Y. 10017) . . . **The Grubbies** are like cartoon characters, and they tell us they were overlooked in our recent Connecticut rock survey. We ask forgiveness. They have a thoughtful "Think It Over" EP from Imagine, P.O. Box 2715, Waterbury, Ct. 06720 . . . And finally, expressing the secret desires of us all, Deli Platters (445 Park Ave., 6th Floor, N.Y.C., N.Y. 10022) has found another smash to follow in the footsteps of their Robin Lane and the Chartbusters discovery, "I Wish I Could Dance Like Fred Astaire" by **Modo** is suave, sophisticated, and a step ahead of the true glam-rock revival. The production echoes the Cars, the chorus is irresistable, and the record has all those intriguing little touches that mark a hit from the mass of misses. Swept off the ol' feet, I am . . .

THIN LIZZY:

TEN YEAR TIMELINE

1970	Thin Lizzy born (Phil Lynott, bass/ vocals; Eric Bell, guitar; Brian Downey (drums).
Nov. 1970	Signed to Decca Records.
Apr. 1971	1st LP released; **Thin Lizzy.**
Mar. 1972	2nd LP released; **Shades Of A Blue Orphanage.**
July 1972	Chris Morrison becomes band's manager.
Nov. 1972	1st single released; "Whiskey In The Jar."
Feb. 1973	"Whiskey In The Jar" reaches #6 in British charts.
July 1973	Chris O'Donnell becomes Thin Lizzy's booking agent.
Sept. 1973	3rd Thin Lizzy LP; **Vagabonds Of The Western World.**
Nov. 1973	Single "The Rocker" released.
Dec. 1973	Eric Bell quits after New Year's concert in Belfast.
Jan. 1974	Gary Moore, ex-Skid row, joins Thin Lizzy.
Apr. 1974	Gary Moore debuts on "Little Darling" but leaves the same month.
May 1974	German tour with temporary replacements Andy Gee and John Caan.
June 1974	Scott Gorham and Brian Robertson join. Thin Lizzy now a four piece.
July 1974	Chris Morrison and Chris O'Donnell become co-managers. Band signs to Vertigo.
Aug. 1974	Band debuts at Reading Festival with new line-up.
Sept. 1974	British tour.
Oct. 1974	Lynott first poetry book, "Songs For While I'm Away" is published.
Oct. 1974	"Philomena," 1st single on Vertigo
Nov. 1974	4th LP, Nightlife released. Extensive UK tour.
Dec. 1974	European and Irish tour.
Mar. 1975	1st U.S. tour.
May 1975	UK and European tour with Bachman Turner Overdrive.
June 1975	Single "Rosalie" released.
July 1975	Cardiff Castle Concert.
Aug. 1975	5th LP, **Fighting** released. Reading Festival appearance.
Sept. 1975	German tour.
Sept./Oct.	1975—UK tour.
Nov. 1975	Single "Wild One" released.
Dec. 1975	Showstopping appearance at British Music Festival, Olympia.
Mar. 1976	6th album, **Jailbreak** released. UK tour.
Apr. 1976	Single "The Boys Are Back In Town" is released.
May 1976	U.S. tour. "Boys Are Back In Town" and "Jailbreak" huge hits in U.S. and UK.
June 1976	Lynott illness causes cancellation of half of U.S. tour.
July 1976	'Thank You' gig at Hammersmith.
Oct. 1976	7th LP, **Johnny The Fox** released. UK tour.
Dec. 1976	Brian Robertson injures hand. U.S. tour postponed.
Jan. 1977	Single "Don't Believe A Word" released. U.S. tour with Queen. Gary Moore replaces still injured Robertson.
Apr. 1977	Thin Lizzy records in Toronto with producer Tony Visconti.
July 1977	Single "Dancin' In The Moonlight/Bad Reputation" released.
Aug. 1977	European Festival tour with Robertson guesting on guitar. Headline Reading Festival and Dalymount Park, Dublin. Lynott's 2nd peotry book, **Philip** published.
Sept. 1977	8th LP, **Bad Reputation** released. #4 on British charts.
Sept./Oct. 1977	Bill-topping U.S. tour with Graham Parker/Rumour. Robertson still with group.
Nov./Dec. 1977	UK tour.
Jan./Feb. 1978	Lynott starts work on solo LP.
Mar. 1978	Rainbow Theater video-taped and shown worldwide.
Apr. 1978	Single "Rosalie" (live version) released UK hit. Photo exhibition of band by Charle Davis held at Battersea Arts Center.
May 1978	European tour.
June 1978	9th LP, **Live and Dangerous**, a live album, is released. UK smash. Brief UK tour culminating in two dates at Wembley Arena.
July 1978	Ibiza bullring dates.
Aug. 1978	Robertson leaves for good. Gary Moore joins band.
Aug. 1978	Debut appearance of Greedy Bastards: Lizzies plus Sex Pistols, Cook and Jones.
Sept. 1978	U.S. tour Downey stays home with ill son. Mark Nauseef fills in.
Oct. 1978	Australian tour.
Nov. 1978	Downey joins the others. Rehearsals on new LP begin.
Dec. 1978	Hammersmith Oden Xmas gigs.
Jan./Feb. 1979	New LP records in Paris.
Feb. 1979	Single "Waiting For An Alibi" released.
Mar. 1979	U.S./UK tour.
Apr. 1979	10th LP, **Black Rose** released.
May 1980	Gary Moore leaves band. Replaced by ex-Pink Floyd stage guitarist Snowy White as 2nd lead guitarist.
June 1980	Phil Lynott solo LP, **Solo In Soho** release.
Oct. 1980	11th LP, **Chinatown** released. Features ten new **Thin Lizzy** tracks. Produced by Thin Lizzy and Ken Woolven. Album cut in Chinatown, London.

THE REDDINGS
CONTINUE THE LEGEND

"People tell us all the time about hearing or seeing our father, and how much he meant to them. It doesn't bother us. We're very proud of it. It just means we have a very high standard to live up to," says Dexter Redding who with his brother Otis, and his cousin Mark Lockett, are continuing the musical heritage of his father Otis Redding.

Thirteen years after his untimely death in a plane crash, Otis Redding's presence and influence in the world of popular music remains strong. Redding's impassioned vocals and songwriting projected a sense of emotional commitment that few have ever matched. But though he is gone forver, his two sons, Dexter and Otis the III, have grown up in their hometown of Macon, Georgia knowing that someday they would try to follow in their father's footsteps.

Like their father they are self-taught musicians, who, according to nephew Mark Lockett "could relate to music naturally." During their teen years the trio engaged in long jazz jam sessions. Says Dexter, "Yes, we were really into jazz and used it as a guide to play. Later on we moved to popular music because you always want to play something the people wnat to hear."

Their first band was called Father's Pride, a mix of the Reddings and local musicians. It had a very inauspicious start. "Those first days were rough," Mark says. "When we played New Directions (a local Macon club owned by Zelma Redding, Otis' wife and their mom) the audience was super critical, definitely letting you know what they thought." Considering the Macon area has produced Otis, Little Richard, and James Brown, the audience may well have been discerning. "People would even stop us on the street to talk about our show. It was as if they felt a special commitment to help make us as good as possible."

In 1979 the group changed their name to The Reddings. They started playing at clubs around the country, met a songwriting team, and signed a recording contract. For the last year they've worked in a recording studio in Washington, D.C. on their first album. The album is called 'The Awakening.'

Says Otis Jr., "We are proud of our heritage, but we want our own identity too. In everything we do The Reddings intend to maintain the high standard of quality our name represents. We're aware of what came before and we are looking ahead. That's what our music is all about." □

The Reddings, from left Dexter Redding, Otis Jr., and Mark Locket.

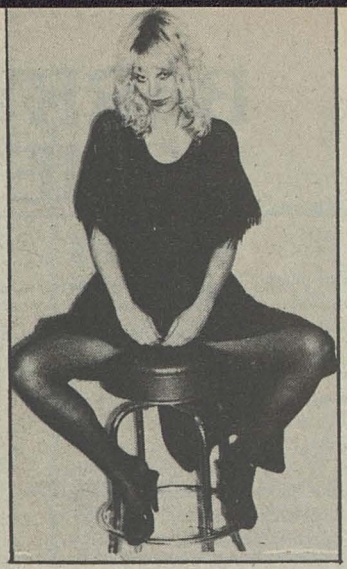
WHAT'S NEW IN DETROIT?

Here's a shot of the new **Rough Cut** in action. Look out, Cleveland!

Carolyn Strilto has split from the Cubes and has a new band, Rough Cut. Freddie Brooks does the managing, and from what we hear, they're the toughest new Motor City outfit.

The Cubes on the other hand, have added Tom Rossiter, and are continuing on. Here's a case where two are even more welcome than one!

Nikki of **the Corvettes** takes a wail into the microphone in Ann Arbor, another of the promising Michigan bands gaining fans and friends everywhere.



Sarana sings in the group **Natashia**, and we bet it has a very heavy-lidded Russian sound. Feedback Balilaikas? Detroit doesn't have a Renaissance Center for nothing . . . watch the city grow!

The K-Car isn't the only thing running off assembly lines in the Motor City. The rock scene in that bustling burg has been getting progressively hotter, as local musicians rotate bands like tires, souping up engines, adjusting carbs, adding hot cams for that all important dynaflow. Photog Deanne Nichols takes us on a guided tour. □

All Photos: Deanne Nichols

The long-lived **Flirt** are undergoing a renaissance of late, with a great four-song EP and a dynamic stage show. Rockee and Skid are better than ever.

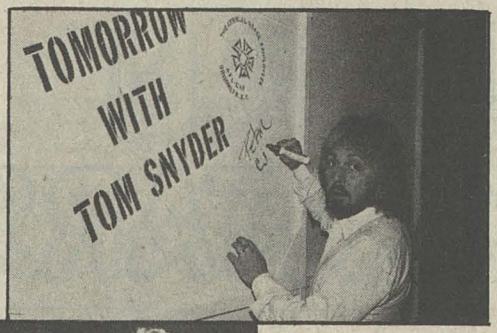
BARRY MANILOW'S HOMETOWN DREAM

Ten years after he made his New York debut as half of a singing duo opening for Joan Rivers at a local nightclub, Barry Manilow returned to New York to appear at the twenty thousand seat Madison Square Garden before adoring fans who willingly paid the fifteen dollar a seat top ticket price to spend the evening with their favorite. Brooklyn born and bred Manilow has worked his way up the show biz success ladder and his Garden appearance was part of his massive sell-out tour of America, Canada, and England. With nine platinum albums in a row, including 'Barry Manilow Live' which was recorded during his sell-out run at Broadway's Uris Theater and itself sold four million copies, the appearance at the Garden is really the icing on the cake for BM. □

Barry greets his fans with open arms at a sell-out concert.

During an intimate moment in his show, Barry favors his fans with one of his many hits.

In the studio with Lily Tomlin, Barry records a duet called 'The Last Duet' which, when he wrote it, he immediately thought of Tomlin. "I contacted her and one Saturday afternoon we met at my house. I gave her a tape of the song—me singing both parts of the duet—and she said 'yes'."



Peter sports a post-Kiss beard as he signs in on the back of a flat upon arriving at the NBC studios in New York to tape The Tomorrow Show. (Pic: Richard Aaron).

Tom Snyder fires the questions and Pete supplies the answers during the broadcast. (Pic: Richard Aaron).

After the show, Pete obliges the studio audience with autographs as Rich Aaron snaps a pic.

In the dressing room at the 'Tomorrow' show, Criss talks with fellow tv guest Buster Crabbe (the original Flash Gordon) and Sam J. Jones (the current Flash Gordon).

At another taping, Peter poses for a pic with Billy Burnette, Robert Klein of the show, Debby Harry and Chris Stein.

PETER CRISS
BY HIMSELF

First, a cute little anecdote about Peter Criss.

It seems Peter and his wife, Debby, were visiting the Hollywood Wax Museum (goodness, is this what show folk do on their days off?) and Peter took Debby (who is a model for a suntan lotion) to see the exhibit of Peter and the boys in Kiss make-up (Are you following this okay?). As Debby was admiring the wonder of it all she noticed that only a few feet away was a reclining wax figure of Burt Reynolds nude with a copy of the magazine that ran Burt's pic as such draped over him. On the back of the mag was an ad featuring none other than you guessed it Debby Criss herself. "You see," Mrs. Criss is reported to have said to Mr. Criss, "you're not the only star in the family."

That was a cute little anecdote about Mr. and Mrs. Criss. Boy, are we glad we live in terrible old New York and don't have to go to wax museums on our day off to look at wax dummies of Kiss or Burt Reynolds, but then, what can one expect from Hollywood and vicinity. Anyway, now that we've regaled you with that cute little anecdote we'll cut down a couple of more trees so we can run some pix of Pete without his famous make-up as he appears today as a solo artiste who left Kiss to make his own music so he could be himself. As Petey himself put it, "I've matured over the years and I needed to make music that reflects my feelings." □

BRIAN GUITARS

Hello, again.

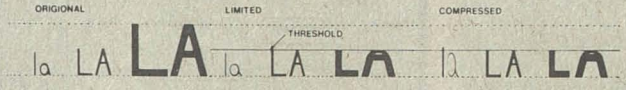
In place of my usual column, some very good friends of mine have done a great job of reporting on the two newest products from MXR, and have graciously granted their permission to allow me to present their article to our Rock Sceners.

So, many thanks to MXR Innovations for the following:

CONTROLLING DYNAMIC RANGE — LIMITING AND COMPRESSION

Limiting and compression are two terms that are often used interchangeably. They are not the same! The only thing they have in common is that they alter the dynamic range of the signal. Some of the confusion arises because limiting is considered a special case of compression.

What is dynamic range? It can be defined as the difference between the loudest and quietest portion of a signal or musical performance. It is usually expressed as so many dB (decibels) of dynamic range. To put this in perspective, an electric guitar has a dynamic range in excess of 100 dB! The loudest note would be 100 dB louder than the quietest. This can be a problem if you are trying to amplify or record without distortion. Many of you have experienced this problem when trying to amplify a guitar to sound clean and loud or having the record level too high on your tape recorder.



LIMITING

If a device could be made that would measure how loud a signal was and then react, when necessary, to limit the signal to a desired level, we could control our dynamic range. This device (limiter) would have to do several things with our signal to effectively control it. Let's follow a signal through a limiter and see what happens.

Initially the limiter will have to detect the signal and react (attack) after the signal reaches a particular level (threshold). At this point we will have to tell our device how to limit the signal. For example, after the signal reaches the threshold level we tell our limiter, "for every additional increase of 4 dB the output should only increase by 1 dB." This would give us a ratio or slope of 4 to 1 (4:1). When the signal falls below the threshold, it passes through the limiter unchanged. If we wanted to set a ceiling on the output of the limiter, any signal, after it passed the threshold, would not produce any change in the output level. This would give us a slope of infinity to 1 (∞:1). An infinite increase in level at the input would be required to produce a 1 dB change at the output of the limiter. See figure 1.

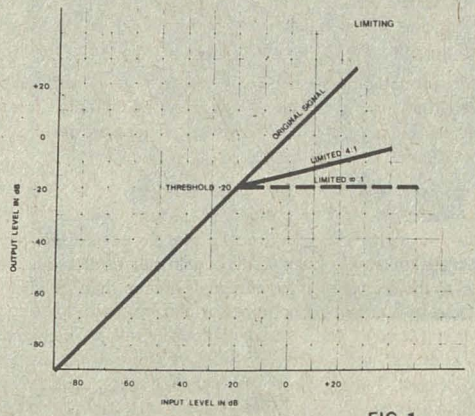


FIG. 1

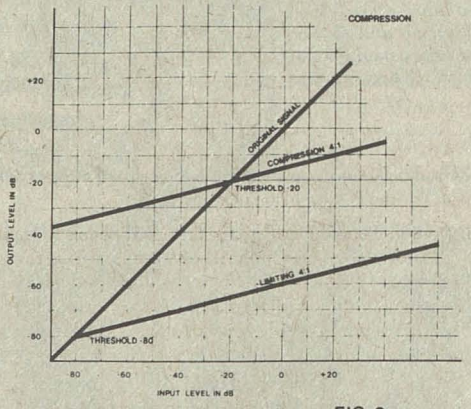


FIG. 2

Finally, after the signal has fallen below the threshold we must release it from the limiting process.

AN EXPERIMENT

Listen to your TV or radio and try to *detect* when the sound is louder than some reference level. This reference level will be your *threshold*. When the sound goes above your threshold, *attack* it by turning the volume down. After the sound falls below the threshold, *release* it by returning the volume control to its starting position.

Observe: It takes some time to attack and release the signal. The sound is choppy.

You have just been performing manually what a limiter does electronically. Fortunately a limiter can give you better sounding results.

There are some problems that can arise if a limiter is adjusted incorrectly. Attacking too quickly will result in a click every time the signal goes above the threshold. Attacking quickly and releasing too quickly can produce a choppy sound often described as pumping or breathing. Limiting too much (setting the threshold too low) will destroy the dynamic range of a signal. Sometimes these problems can be used as effects.

COMPRESSION

Let's modify our experiment so that when the sound goes below the threshold we turn up the volume. When the sound goes above the threshold we will still turn the volume down. The only time we release the sound is at the threshold.

Observe: Not only are we limiting the loud parts' loudness, we are limiting the soft parts' softness. We have squashed (compressed) the dynamic range of the sound. This is compression.

You have probably noticed that commercials on TV and radio are louder than the programs and that music on the radio isn't as dynamic as the same music on a record. These are results of compression.

A limiter can act as a compressor if the threshold can be adjusted to the bottom of the dynamic range. In this situation all signals will be limited. In figure 2 you will notice that the results are very similar. If the limiter was given 45 dB of gain that results would be identical to the compressor for all signals greater than -80 dB. The action of a limiter or compressor can be made to sound transparent (unnoticeable) or very obvious for effect. The higher the slope and the lower the threshold, the more obvious the limiting or compressing sound. The attack and release controls also effect the transparency. The setting of these controls is dependent on the dynamic characteristics of the program material. A good setting for vocals would probably not work very well for drums.

With a little practice limiters and compressors prove to be invaluable audio tools for creating interesting effects and controlling dynamic range.

*

The Distortion II and Limiter are the logical extensions of our popular Distortion + and Dyna Comp.

The Distortion II and Limiter are the first MXR pedals to feature LEDs, and for a good reason. Each of these units can achieve effects so subtle, the LED indicator is necessary. Not only is the LED on continuously while the pedal is engaged, it is also **aimed** at the user. That is, very bright when you stand in front of it, dim to the sides or behind.

DISTORTION II

What we have done with the Distortion II is to duplicate the sound sought by the most discriminating guitarist. The guitarist who goes through amps, new and old, and has four or five fuzz boxes laying around trying to attain the right distortion. This sound is as difficult to describe as it is to find. We think you'll agree that we've found it in the Distortion II.

Previously, distortion units had primarily produced square wave distortion (odd harmonic) or "overdrive" distortion. These have tended to be either buzzy or muddy. The Distortion II gives you more control over distortion at different frequencies than ever before.

Another problem with distortion units has been the loss of a particular guitar's character as the amount of distortion rises. With the Distortion II, even at extreme settings, your Strat still sounds like a Strat, Tele like a Tele, Les Paul like a Les Paul . . . You don't mask your guitar's characteristics.

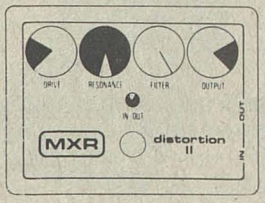
The first setting on the Distortion II is our "do-nothing" setting.

When you switch it on and off, you should hear no change in sound.

As you turn the Drive knob clockwise, you will hear a rise in the amount of distortion, as well as a volume increase. The volume increase can be countered by the Output control. The Output control has a very wide range so that you can have unity gain at any Drive control setting.

The two middle knobs, Resonance and Filter are what differentiate the Distortion II from any other distortion device now available.

Resonance-This knob brings in a very low frequency boost.



This is best heard by playing the lower strings and turning the Resonance control. This control adds body and fullness to your instrument. It also synthesizes one of the sounds you can get from a very loud, overdriven amplifier. When you push your tubes, cabinet and speakers to the limit, you hear and feel this nice low-end resonance. This is what the Resonance control is all about.

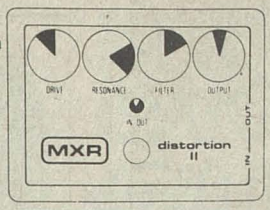
The **Filter** knob attenuates the high frequencies.

Using these four knobs, you have a wide variety of different distortions, with different tonalities never before attainable in an effects unit. Here are some sample settings.

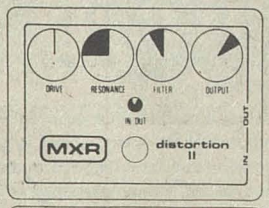
Ratty-
Old Champ Amp Sound

Power Chords

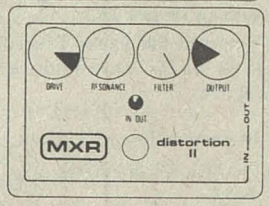
Low Distortion, Extra Botton



Mid Range Distortion



High-End Distortion



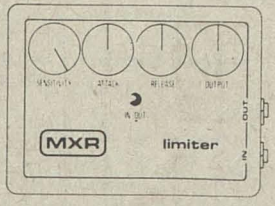
Slight Distortion- Boosting all frequencies, nice subtle change between rhythm and solo.

Wooden Ships-By boosting the Drive and Resonance controls for maximum low-end distortion and by backing off the filter, you have a mellow, bassy sustain.

LIMITER

The MXR Limiter is as much a tool as it is an effect. You can achieve all of the compression effects of the Dyna comp, as well as a wide range of signal limiting effects.

For starters, think of the Limiter as the big brother of the Dyna Comp. They each have a Sensitivity control, which sets the threshold of the unit. (See article on Dynamic Range in this issue) What you hear when this control is fully clockwise is clean sustain, maybe even a slight gain in volume.

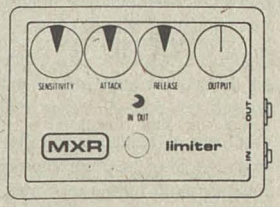


In this position, the Limiter activates a noise reduction circuit, which prevents any additional noise from becoming audible.

The Attack and Release controls are not as specific as described in our article on dynamic range. The dynamics are controlled not only by Attack and Release, but also by the program being processed. The product of this is that the Limiter is always adapting to the program to give optimum results for individual passages and notes.

As you turn Attack and Release further clockwise, your average level is louder. This setting would give you a very percussive sound, because the slower attack allows some of the louder signal to slip through before the limiting function engages.

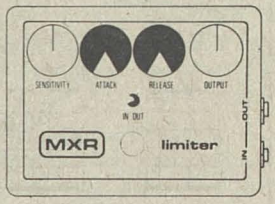
Louder



The Limiter has a buffer, which is always active, whether the unit is on or off. (A buffer preamplifies the signal, helping to maintain its quality and prevent loading of your pickups.) Other features include LED indicator, solid-state switching, and high input impedance. The Limiter's input will accept a wide range, from instrument level to line level.

INSTRUMENTS

By boosting sensitivity, you can increase your instrument's sustain. By putting the Limiter directly before your Distortion II, you can get a very nice, smooth, Boston-style overdrive. The limiting function of the Limiter can be very useful for keyboards and bass, as well as guitar for live performance and recording, placed before your amp or mixer.



This setting will give you limiting with a higher threshold for a more transparent (apparently unaltered) sound.

The Limiter is ideal for bass players. Today's bassist uses a wide range of right hand techniques. The Limiter can either compress the signal ("tighten up") or be set to make the popping sound even more percussive, by using a slower attack (further clockwise).

MIXERS

The Limiter may be used as a high quality one channel compressor/limiter when interfaced with mixing consoles for live or recording purposes. If you are using a high impedance microphone, with the standard ¼" plug, put the Limiter between the mic and the channel input. We do not show you a sample setting because a setting for vocals will not necessarily be appropriate for guitar, or bass or drums. You have to experiment. Your ears and level indicators (meters) will be your guides. For taping purposes, remember it is a general rule to compress and limit a signal as early as possible.

By experimenting with Sensitivity, Attack and Release, you can attain most of the same sound as studio compressor/limiters. So what we have done with the Limiter is to provide you with clean, controllable compression and limiting at a limited price. □

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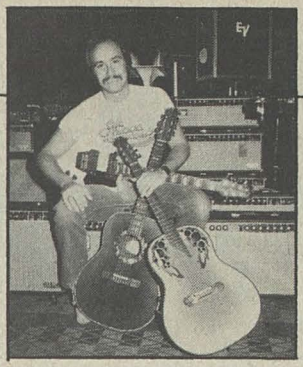
PICKIN' on me

TOMMY MEC



HOW CHORD CHANGES OCCUR

An interesting question has been raised by a number of our readers. That is, "How do chords change and where do the changes come from?" The answer is simple. We'll use four chords to illustrate what happens, the minor 7th, major 7th, diminished and 9th forms.

In each case, by relating from the chord in question back to the 7th chord in our chart you can easily see where each change comes from.

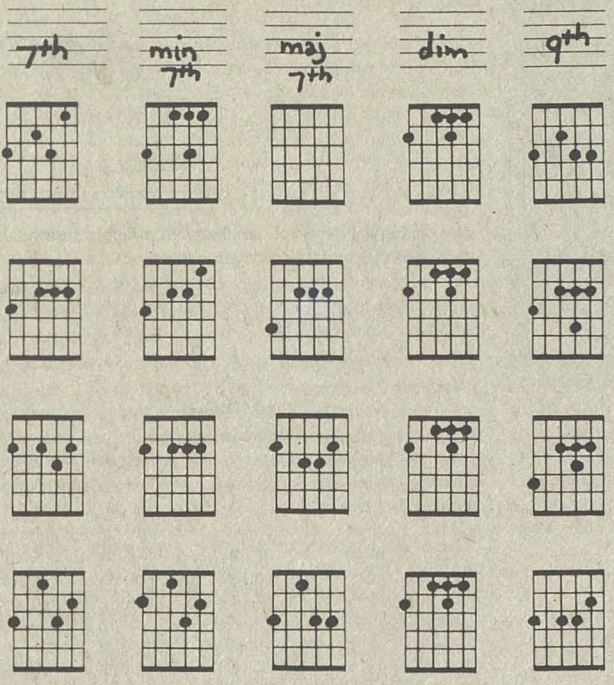
Here are your chord formulas:

Minor 7th—made by lowering the third note of the dominant 7th chord by a half step (equal to 1 fret).

Major 7th—made by raising the 7th note of the dominant 7th chord a half step (or 1 fret).

Diminished chord—made by lowering the 3rd, 5th and 7th notes of the dominant 7th chord.

9th chord—made by raising the 1st tone or root of the dominant 7th chord or a whole tone (2 frets).



I hope that this lesson will enable you to change chords without saying, "Why did this chord change from that position to this one!"

I've even got Brian practicing this lesson . . . watch out for another great guitarist on the ROCK SCENE. **Regards, Tommy Mec**

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Steel Guitar Notes

by Harry Guffee

Some Tips on Tuning Your Pedal Steel (10 String E9 Guitar)

Like the piano, mandolin, plectrum guitar or any other stringed instrument the pedal steel guitar must be properly tuned before it can be played correctly. This task sometimes seems more difficult because of the number of strings on the instrument, and the problem of tuning one string to another when the notes cannot be fretted on the neck. The best way to approach tuning is to learn to recognize the sound of certain INTERVALS and CHORDS and adjust your instrument to produce these sounds in a way that is satisfying to your ear. To understand the process better, it is helpful to review some of the basics of music theory, and define a few terms. An excellent reference guide on this subject is Leon White's *Guide To Harmony and Theory* (Professional Music Products).

A SCALE is a group of notes in a fixed order. The C Major Scale has the notes arranged in the order shown below: (w = whole step h = half step)

(notes of the keyboard)

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
	w		w	h		w		w		w	h	
C		D		E	F		G		A		B	C

C MAJOR SCALE

The sound of the MAJOR SCALE is the familiar "do re mi fa so la ti do," and these notes may also be referred to by numbers or DEGREES. For example in the C major scale C is the ROOT note, D is the SECOND degree, E is the THIRD degree, G is the FIFTH degree, etc. The distance from C to E is called a MAJOR THIRD, and from C to G is called a PERFECT FIFTH. An OCTAVE is the distance between the first note and the eighth note of a major scale. MAJOR CHORDS are formed using the Root, Third, and Fifth tones of the major scale. A C Major chord is formed from the Root, Third, and Fifth degrees of the C Major Scale, the notes C, E, and G. Here are some other MAJOR TRIADS (Major Chords) formed from other major scales:

Root	Third	Fifth	Octave	
C#	E#(F)	G#	C#	(C# Major Scale)
F#	A#	C#	F#	(F# Major Scale)
B	D#	F#	B	(B Major Scale)
E	G#	B	E	(E Major Scale)
A	C#	E	A	(A Major Scale)
D	F#	A	D	(D Major Scale)

HARMONICS may be sounded on any of the open strings by placing a fingertip of the left hand lightly on a string at the 5th, 12th, or 24th fret, then picking the string with the right hand and simultaneously removing the left hand to produce a harmonic chime. In all three cases, the harmonic note produced is the same as the note produced playing the open string, one or two octaves higher. Striking the string with the left hand touching the string at the 7th fret, however, produces a harmonic note the same as the fifth interval of the major scale. For example, playing harmonics on string 8(E) at the 5th, 12th, and 24th frets produces a harmonic note E, while playing a harmonic by touching string 8(E) at the 7th fret produces a harmonic note B, the fifth degree of the E Major Scale.

Tuning Up

In the standard E9th "Nashville" Tuning, there are several PAIRS of notes separated by an octave, which are easily tuned to each other by the use of harmonic chimes. To begin, start by tuning string 8(E) to a concert standard such as a tuning fork, electronic tuner if you have one, or to a piano or accordian if you are playing with these instruments. Adjust the tuning key to raise or lower the pitch of string 8 until it is the same as your tuning source; hit the harmonic note E by touching string 8 at the 5th fret, and then hit the harmonic note E by touching string 4 at the twelfth fret. Raise or lower the pitch of string 4 until it is the same as string 8. In this way, any two strings with notes separated by an octave can be tuned to each other. The use of harmonics makes it easier to hear the BEATS that occur when two such notes are not properly tuned.

Next, hit the harmonic note B by touching string 8 at the 7th fret, and then hit the harmonic note B by touching string 5 at the 12th fret, adjusting the pitch of string 5 so that the harmonic on string 5 is the same as the harmonic on string 8. Following this example, any two strings with notes separated by a fifth interval can be tuned to each other.

Then, with strings 4 and 8 tuned to each other and string 5 in tune with these, tune string 10(B) to be the same as string 5 an octave lower. This process of tuning notes separated by an octave or separated by a fifth interval becomes easier to hear as you practice it, and before long you will be tuning these intervals without the use of harmonics; but for now, they make it easier to hear the BEATS that occur when two such notes are not properly tuned.

When you are satisfied that strings 4 and 8 are tuned together, that strings 5 and 10 are tuned together, and that string 5 is in

tune with string 4, etc. continue the process as follows: pick strings 4(E) and 5(C) in combination and while they are sustaining, also pick string 3(G#) to produce the sound of an E MAJOR CHORD. Adjust the pitch of string 3 until the major chord produced "sounds good" to your ear. Again, it will take some practice to improve your ability to hear when the chord is in tune; it may be useful to have a more experienced musician assist you until you feel more confident in determining when a chord "sounds good." In the chart below notice the wide-spaced string groupings to pick chord INVERSIONS that make it easier to hear when the chord is in tune.

Pedal Steel Guitar
TUNING SEQUENCE CHART
10 String E9th

Tune string 8(E) to concert pitch
Tune string 4(E) to string 8(E) using octave harmonics

Tune string 5(B) with string 8(E) using fifth interval harmonics
Tune string 10(B) with string 8(E)

Tune string 3(G#) with strings 4(E) & 5(B) producing E Major chord
Tune string 6(G#) with strings 8(E) & 10(B)

Tune string 1(F#) with string 5(B) using fifth interval harmonics
Tune string 7(F#) with string 5(B)

Tune string 2(D#) with strings 7(F#) & 10(B)
Tune string b8(D#) with strings 7(F#) & 10(B)
(knee lever lowers string 8 half step from E to D#)

Tune string #6(A) with string 4(E) using fifth interval harmonics

Tune string #3(A) with string 4(E)
(floor pedal raises string 6 & 3 half step from G# to A)

Tune string X5(C#) with strings #6(A) & 8(E) producing A Major chord
Tune string X10(C#) with strings #6(A) & 4(E)
(floor pedal raises strings 5 & 10 whole step from B to C#)

Tune string 9(D) with #6(A) using fifth interval harmonics
Tunes string b2(D) to string 9(D) using octave harmonics
(knee lever lowers string 2 half step from D# to D)

Tune string X4(F#) with string X5(C#) using fifth interval harmonics
(floor pedal raises string 4 whole step from E to F#)
(floor pedal raises string 5 whole step from B to C#)

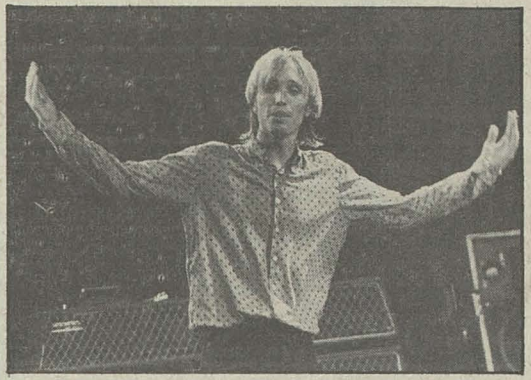
Retune and adjust notes as required until it "sounds good" when you pick these chord voicings:
strings 10(B), 6(G#), 4(E) = E Major chord
strings 8(E), X5(C#), #3(A) = A Major chord
strings 10(B), 7(F#), 2(D#) = B Major chord
strings 7(F#), 5(B), b2(D) = D Major chord

NEXT TIME: Right hand and left hand techniques.

Copyright 1980 STEEL GUITAR COUNTRY

HOT PIX

DETROIT *** The Rockats, newly signed to Island Records, take a breather from a go-cat-go set at Bookie's. Quiff me, daddy! (Pic: Deanne Nichols)



JACKSONVILLE, FLA. *** How big is it, Tom? (Pic: K.B. Shoots)

MARS *** Gary Numan surveys the red plains of the fourth planet and decides that do or die, junior rocket scouts never cry. (Pic: Deanne Nichols)

NEW YORK *** Andy Partridge of XTC has a seat in Virgin Records' former American offices while awaiting chart results from the group's newest el-pee, **Black Sea.** It's a winner! (Pic: K.B. Shoots)

NEW PRODUCTS

NEW Vantage "N" Series Acoustic Guitars

Music Technology Incorporated of Garden City Park, New York, exclusive distributor of the Vantage Line of quality Electric Guitars and Basses, has introduced its new line of Acoustic guitars—the "N" Series.

Utilizing a new concept based on modern technology, the Vantage "N" Series Acoustics feature a super fast playing neck design of 3 piece maple, with a hardwood Bubinga fingerboard. The guitars are designed with a natural wood finish, which the manufacturer states will enable the sound to project louder and further with a more balanced overall tonal response.

The two Dreadnaught models shown, the **VN-200** (left) and the **VN-220**, both feature quality individual close ratio tuning gears, with a fully adjustable truss rod neck design. A new method of joining the neck to the body increases the neck strength and prolongs sustain time for an added performance feature.

The **VN-200** features a natural spruce top with high quality birch sides and back. The **VN-220** has a spruce top with quality ash sides and back, with die cast rotomatic machine heads.

The guitars are warranteed for one year with a limited three year warranty for the guitar neck and fingerboard.

List price is: VN-200 . . . . $229.50
VN-220 . . . . $269.50

The Moose

Lectrosonics, Inc., has followed its successful Mouse-amp with the all-new Moose, the world's first portable rechargeable, battery-operated amplifier designed especially for **bass** guitars.

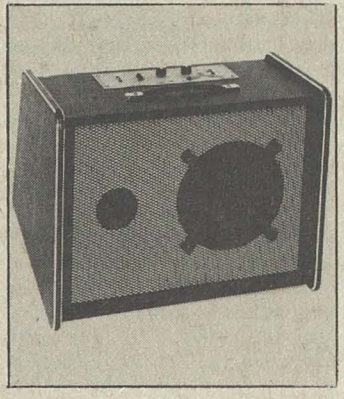
Like its little brother the Mouse, the Moose is powered by either AC current or an internal rechargeable power pack. It's also a truly **portable** bass amp. At just 29 pounds, the Moose can be carried as easily as the bass guitar itself.

This means that the bass player can now have the same flexibility that guitar players enjoy with the Mouse. Now he can practice anywhere, anytime—the back of the tour bus, the front porch of his mountain hideaway, wherever the spirit moves him.

The Moose can also serve double duty as a powered stage monitor. To eliminate the Moose's built-in bass equalization simply switch from Instrument EQ to Monitor EQ. Then, by cabling a series of Moose amps together, a complete stage monitor system can be configured to operate from the line output of the mixer board.

"The most important feature of all," Hal Newman of Lectrosonics said, "is the Moose's faithful reproduction of all the notes of a bass guitar, down to the low note on the "*E*" string. To accomplish this, we designed a unique, long throw, high-compliance, 8-inch speaker that's fitted to a fiberglass-filled, tuned, ported cabinet."

The Moose joins the Mouse and Mini-Mouse to complete the Lectrosonics line



of portable battery-powered amps for the serious musician. Suggested retail price for the Moose is $299.95.

The Chiquita Travel Guitar

An amazing new development in musical technology is the Chiquita travel guitar. Distributed by Erlewine Instruments of Austin, Texas, the Chiquita is a light, compact version of a standard, high quality, custom made instrument.

The development of the Chiquita grew out of another guitar distributed by Mark Erlewine, The Erlewine Automatic. "Through work on the Automatic we had developed a large clientele of travelling musicians," remarks Erlewine. "Many of them had rough experiences on the road; they either had to risk baggage handlers or buy extra tickets to keep their instruments safe. Either way it was locked up and out of reach." Hearing their opinions started the idea for a light accessible road guitar—one that would meet pro standards and allow musicians to make their travel time more productive."

After three experimental years, Erlewine and his cohorts designed and built the standard, full size Automatic. The brainstorm Chiquita came in a ten minute flash of creativity. Erlewine talked with a number of world famous rock guitarists who visited his shop in order to get their input for the Chiquita. "The overall design is West Coast school, reminiscent of the curvey feel of a Fender™," Mr. Erlewine says.

The Chiquita is an incredible instrument that will not only help travelling musicians, but also those younger players who need a scaled down guitar they can learn on. Weighing in at a mere 3¾ lbs. and with a total length of only 27 in., the Chiquita has a humbucking pick-up and a fully adjustable bridge. No doubt this is the champ. It is constructed from the same fine natural woods Erlewine uses in his pro model guitars, and is a solid body style available in Round the World Red and High Visibility Yellow.

Though looks may be deceiving this is a miniaturized version of a full scale professional guitar suitable to be played both on stage and in the recording studio. It delivers excellent tone and sound to a 20,000 seat arena, or in the front seat of a car travelling at full highway speeds.

Apparently many professional musicians have already found the little Chiquita indispensable. Among the many new found Chiquita players are ZZ Top's Billy Gibbons and Elliot Easton of the Cars.

The Chiquita is complemented by a full line of travelling accessories including headphones, a mini-amp, and Chiquita brand travel strings. For photo brochure send $1 to P.O. Box 4253, Austin, Texas 78765.

List Price is around $300.00.

Rhythm Tech Tamborine

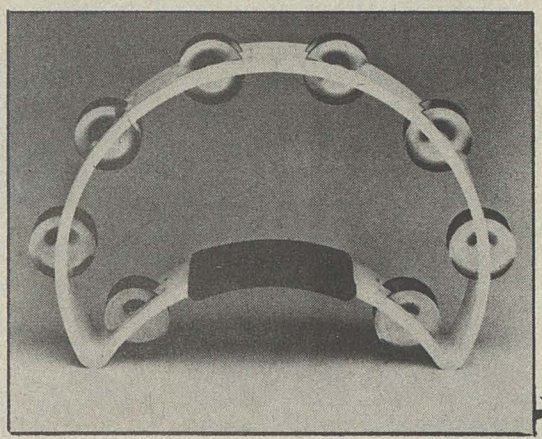
The Rhythm Tech Tambourine is designed with the player in mind. Its patented configuration places a cushioned grip within the frame's overall center of gravity. This puts more of the instrument's perceived mass in the player's hand and that creates a significant improvement in technique and endurance.

Recording and stage professionals helped Rhythm Tech develop an optimal jingle formula. As a result, the Rhythm Tech Tambourine has a clear, distinctive sound that holds its own in today's multi-track enviroment.

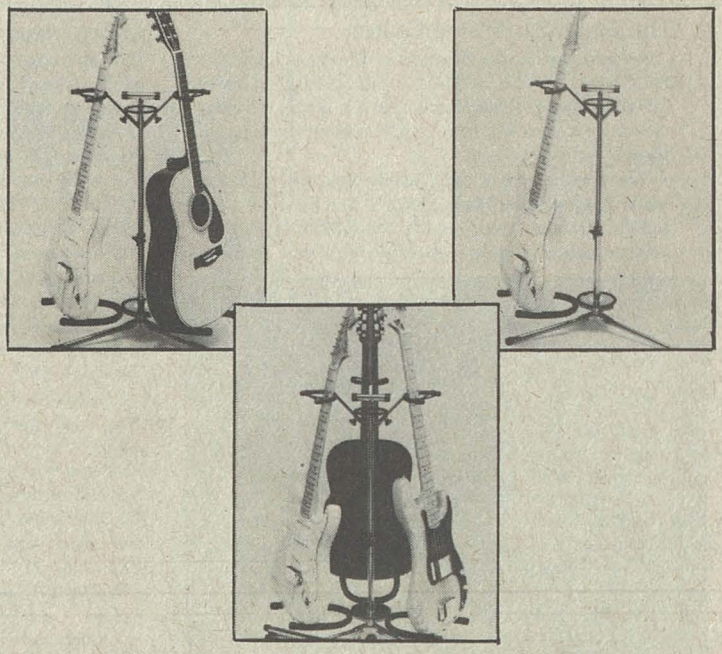
The aesthetic beauty of the Rhythm Tech Tambourine is a bi-product of its functional design. The Rhythm Tech Tambourine is included in the permanent design collection of The Museum of Modern Art. List price is $27.50

The following is a partial list of the musicians and producers that use and endorse the Rhythm Tech Tambourine.

Alex Acuna	Stephen Gadd	Andy Newmark
Rubens Bassini	Steve Katz	Jeff Porcaro
Chico Batera	Ralph MacDonald	David Sanborn
John Carter	Jerry Marotta	Ted Templeman
Paulino DaCosta	Ricky Marotta	Gerardo Velez
Laudir DeOliveira	Moon Martin	Bob Welch
Vic Firth	Chet McCracken	Fred White



The TriStand



The Music People, Inc. have announced the introduction of TriStand™ the only innovation in guitar stand design in years. Designed with the touring professional in mind, it can safely hold 1, 2 or 3 acoustic, solid body and/or bass guitars. And, with a list price of $87.50, the musician requiring multiple stands actually spends less than if he purchased three separate professional units.

TriStand features three upper yokes which all lock in place with a small knob. By adjusting individual lengths, the group can safely hold long scale basses, classic guitars and banjos on the same stand. Each upper yoke also comes with a permanent ¼" neck guard made of durable neoprene rubber which will lock the guitars in place for totally safe transportation from the tuning room to the stage. (They also protect in-store displays from untimely accidents.) The entire yoke is covered in neoprene tubing to protect the neck from scratches.

Each TriStand has a round disc beneath the handle. In addition to being aesthetically pleasing, this disc serves as a thumb rest when carrying the stand, providing leverage to offset the weight of three instruments. The neck is fully adjustable from 26" to 40" and locks firmly in place, to accomodate various stringed instruments. Bottom yokes float freely allowing odd shaped instruments (Flying V, Explorer, etc.) to be secure; and the extra heavy neoprene offers the maximum protection other stands only wish for.

Each yoke is placed over a leg (not in between them like other stands). The result is exceptional stability in a stand that is impossible to knock over.

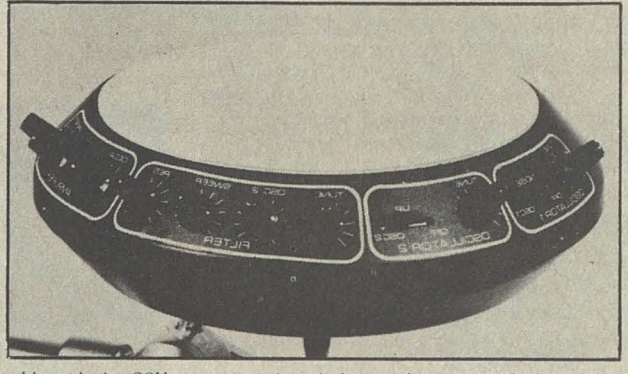
Other features include the leg housing which has been designed with positive action, tempered steel clamps to provide legs which will stay open while TriStand is carried. "You don't have to worry about the legs not being open when you set TriStand down with 3 guitars on it," says a spokesman.

While TriStand was designed to hold 3 instruments, it can also hold one or two instruments when the situation calls for it. "Simply remove unused yokes and leave 'em home."

When TriStand is disassembled, it takes only slightly more storage space than conventional 1 guitar stands.

Many top professional groups are already touring with TriStand. According to the company, top names such as the Doobie Brothers, Heart, The Atlanta Rhythm Section, and Kenny Rogers Group use TriStand. Although there is no formal endorsement program at this time, a company spokesman said with "with the phenomenal reaction professionals have had to TriStand™, there may be one soon."

The Synare S3X Preset Electronic Drum



Star Instruments, Inc. has announced the development of a selectable preset electronic drum. The percussionist can now utilize a variety of synthesized effects on-stage without the need for dial adjustments and knob settings during actual performance.

The new SYNARE S3X provides a six position preset switch to allow the drummer to instantaneously select a variety of electronic sounds with ease and confidence. Five of the selections are adjustable internally within the S3X so that individual creativity can be exercised in the development of electronic percussion. The sixth selection position references front panel controls, allowing complete freedom fro the performer. Sounds available with the S3X preset switch include sweep down, noise, sweep with modulation, dual oscillators, chimes, and front panel.

In addition to the preset feature of the S3X, the new model incorporates a thinner, denser drum pad to allow increased dynamics and a better "hit" response. Of equal importance, S3X head sensitivity is adjustable to further personalize the S3X for the performer. Other improvements include AC operation and retention of the Synare steel enclosure.

List price is $295.00

ROCKPILE'S SECONDS OF PLEASURE TOUR

Although they've been together for some time, Rockpile have just recorded their first album, 'Seconds Of Pleasure,' under the Rockpile name. The album, their first for Columbia Records, includes a special bonus seven inch single with four Everly Brothers songs sung by Rockpilers Dave Edmunds and Nick Lowe. To promote the album the band has embarked on their fifth American tour which includes dates from New York to LA plus stops in Canada. From left, are Nick Lowe, Dave Edmunds, Terry Williams, and Bill Bremner.

THE UNITS UNITE!

A unit, notes our everyman's dictionary, is a self-contained functioning device that sees to its own needs, kind of like a family, and yes, kind of like a band. Thus we have a synthesizer unit called the Units, with Scott Ryser, bass synthesist Rachel Webber, and drummer Brad Saunders.

Far from the usual image of synthesizer players as robot-like figures with light-emmitting-diodes strapped to their heads, the Units are more than human. Utilizing films, electronic gadgetry, and the live environment, the group did at first contain the standard electric guitars, but after firings and hirings, never replaced them in time for the combo's first live gigs. When the group's bass was stolen, they just added Rachel and were off and sparking.

Their debut album, **Digital Stimulation**, is now out on San Francisco's 415 Records (P.O. Box 14563, S.F., Calif. 94114) and shows the group's range and accessibility. "I spent all my money / On a portable radio," the group sings in one song. "It measures three feet by four, I have to tilt it sideways just to get it through the door." The cut, "Mission," refers to San Fran's low-rider district, but gee, don't it just describe those mini-Moogers to a T! □

Scott, Rachel, and Brad of the Units pose for their first **Rock Scene** official portrait.

Pics: Chester Simpson

MICHAEL DE BARRES SEZ HE'S HUMAN

Michael De Barres named his latest lp 'I'm Only Human' as his personal reaction to "futuristic rock—asexual boys without eyebrows fiddling with decks of keyboard instruments." While we won't comment on the size of De Barres' own eyebrows (let the picture tell the story), we do think that it sounds more like sour grapes, after all, we haven't heard any of the futuristic rockers complaining about De Barres—probably never heard of him. And for De Barres information, some of those boys are girls, which is probably what caused the confusion in the first place Anyway, after being around for nearly ten years with one band and then another, De Barres is trying again with a new record label and a new approach. Hope it works out for him, although he'd probably do better having a hit single than sending out press releases from his newest record company telling us what he's the antithesis of . . . □

THE SLITS RETURN!

Ari Upp of the Slits skanks her way into the group's latest single, "Animal Space."

That most unpredictable of bands, the Slits, returned to these shores in the fall to further delight American palates with their quirky mixture of dubbed-out pop, popped-out dub, and pubbed-out dop. If that sounds less than descriptive, it's only because Slits' music has to be experienced, either on record or (preferably) live. Photographer Lisa Haun caught the Slits when they made their Philadelphia debut at the Starlite Ballroom, a site which once was the broadcast center for Dick Clark's American Bandstand. □

Backstage, guitarist Viv Albertine looks pensive. Her scratchy rhythms give the group much of its unique sound.

Tessa relaxes after a long show.

All Photos: Lisa Haun

Ari tells an interviewer the real truth about the London scene, expressing some very controversial opinions and not letting anyone get away with anything.

Ari, Viv, and bassist Tessa form a telling circle to sing their tribal chants, for that, in essence, is what they are.

Drummer Bruce Smith and Viv look over some holiday snaps. The Slits are very special, and we do mean that. Don't miss 'em.

THE PLASMATICS: The Private Lives They Try To Hide

Outrage upon outrage, the Plasmatics have been gaining astounded new fans the world over. Climaxing with a death-defying stunt blowing up a car and their equipment overlooking the Hudson River, the Plasmatics have truly provided **New Hope For the Wretched** (the title of their debut Stiff album). But what are they really like? **Rock Scene** strips away the facade, revealing the horrible truth within . . .

Wendy O. Williams (WOW) of the Plasmatics struts her stuff at the Creations club in West Orange, N.J. By day, so we hear, she operates an orphange for homeless Antartican refugees, and also contributes an embroidery column to the West Side Homemaker.

All Photos: K.B. Shoots

Richie Stotts, erstwhile lead guitarist, takes a flop on the stage, revealing a sight to make mortal men quiver . . . dirty go-go boots! This is all the more surprising when it's revealed that Richie actually works as a humble shoemaker in the suburban community of Fair Lawn. Yes, he does believe in energy conservation, and no, he doesn't think alcohol and driving mix.

Wes Beach, rhythm guitar, doesn't have time to change from his job as Lab Technician at a big pharmaceutical house, so he just works his work smock straight on stage. □

ASBURY PARK, N.J. *** The Only Ones (Peter Perret, Alan Mair, Mike Kellie (with his foot up), and John Perry) take in the tangy salt sea air between sets at the Fast Lane. (Pic: K.B. Shoots)

LONDON **** After touring with a new band called Ten Years Later last year in Europe, Alvin Lee has decided to come back to rock. So now he's got a band called the Alvin Lee Band made up of Alvin plus ex-Rare Bird Steve Gould, ex-Heavy Metal Kid Mickey Feat, and ex-Ten Years Later Tom Compton.

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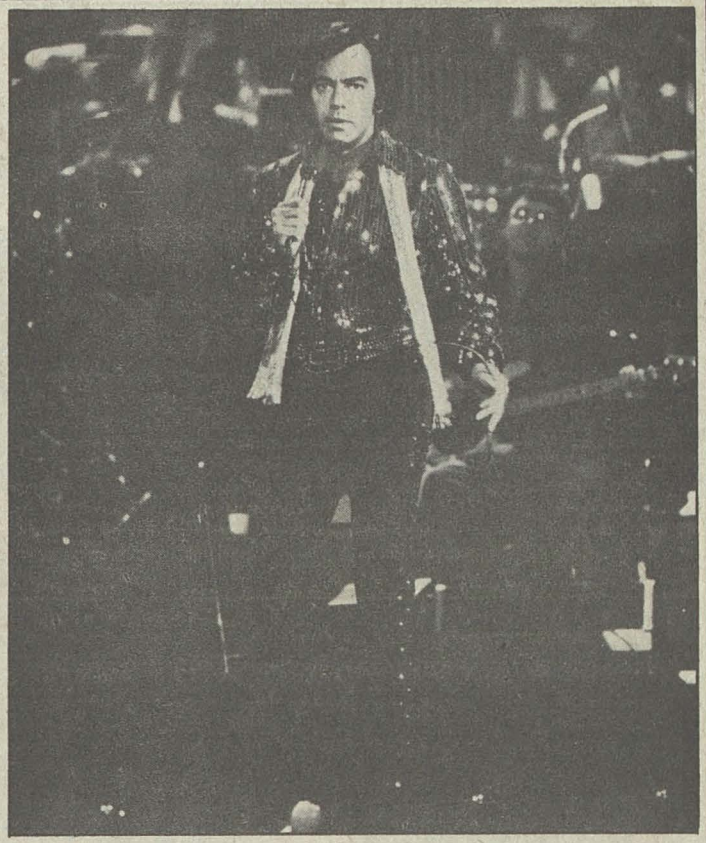
FILM

by Sharon LeMaire

Roger Gorman is after Rock Hudson and Mia Farrow his "Avalanche" stars to reunite for his flick "Bel Air." The picture is said to have enough marital infidelity to make "Peyton Place" look like a bedtime story . . . Is there no limit to Bobby Vinton's talents? There was one exception. He's now taking daily dancing lessons to prepare for his title role in the musical remake of "Merton of the Movies." . . . Paddy Chayevsky insisted his name be taken off the credits of the Warner's version of his "Altered States" book, but he did get to pick the substitute name: Sidney Aaron. Sidney is his first given name . . . Jennings Lang is clearing the runways for Universal's fifth "Airport" movie. The flight pattern is the same, but this picture won't carry the onus of the title and the passengers will encounter the inexplicable, a UFO, go inside it and meet the people. The film is scheduled for release for Christmas of '81 . . . Frank Capra, Jr. has been signed to produce "An Eye for an Eye," an action feature starring Chuck Norris . . . Diana Ross will star in Mart Crowley's movies "Tough Customers" about mobster Dutch Schultz and his Harlem girl friend. Crowley favors Roy Scheider for the role of Schultz . . . Harry Crosby (the late Bing's son) is forming his own independent production company. First project: a teleseries based on all the Tom Swift books . . . William Hall, former entertainment editor for the London Evening News, is burning the midnight oil to meet a deadline on his Michael Caine bio, "Raising Caine." . . . Joan Rivers is polishing another screenplay she'll produce and is nagging Lily Tomlin to come aboard as her co-star . . . Columbia Pictures TV and Creative Projects Inc. will produce a four-hour telefeature, "Family Reunion," starring Bette Davis. Joining Ms. Davis in his acting debut will be Ashley Hyman, Bette's grandson . . . Transamerica Corp. has reported that United Artists, which is part of the Transamerica Corp. has set an "adequate reserve" against its $40 million investment in the film "Heaven's Gate" and the writedowns will have a "minimal effect" on the company. UA recently withdrew the movie for further editing after the nearly unanimous scathing reviews of New York critics . . . NBC-TV picked up the very scarry thriller "Prom Night" for a reported $3.25 million for airing in May. . . . Jameson Parker, who used to appear in the old "Hardy Boys" TV series, has been signed costar opposite Lindsey Wagner in CBS-TV's two-hour motion picture, "Callie and Son." . . . Paul McCartney revealed that he will reteam with former Beatle producer George Martin to transform Britain's Rupert Bear cartoon character into a full length animated musical film which he hopes to release in 1981 . . . Peter Strauss, Bob Culp and Michael Cole comprise the parlay wanted by producer Barry Brown to share top billing in his race car thriller "Fomula One," to film in Monte Carlo next summer . . . Director Walter Hill liked the action of Keith Carradine so much on "The Long Riders" picture, he's latched Keith for a reunion in the "Prey" epic he'll direct for 20th Century Fox . . . Jean Stapleton has been signed to star in "Angel Dusted" a two-hour NBC movie of the Week, which will be the actress's first starring TV role since leaving "All in the Family." Stapleton will portray the role of the mother of a teenage boy whose life has become a living nightmare as the result of his use of the drug PCP, known as Angel Dust . . . producer Jonathan Sanger has won the Film Advisory Board's award of excellence for his flick "Elephant man." . . . Barry Manilow and Lily Tomlin are about to burst on the world as a musical duo. Their collaborative effort "The Last Duet" is one of the songs featured on Manilow's Arista album "Barry" . . . Linda Lovelace's "Ordeal" memoirs, about how she was made a virtual prisoner, beaten and chained to do the "Deep Throat" porno film will have a movie version launched by Deep South Prods . . . Time-Life has zeroed in on Kevin Dobson to co-star with Angie Dickinson in its telemovie version of "Dial M for Murder," Kevin's role to be her good guy boy friend not her nasty husband . . . Shirley MacLaine is the first choice of 20th Century Fox to play the title role in "The President's Woman" by Midge Costanza, who tells all about her 20 months of working for President Jimmy Carter . . . Filming of "Shock Treatment" from the same producer-director-writer team that originated the cult phenomenon, "Rocky Horror Picture Show," was done in London . . . Roma films wants Richard Harris for the title role in its "Arturo Toscanini." . . . George Lucas (Star Wars & Empire Strikes Back) has donated $4.7 million to his alma mater, the University of Southern Califorina, to assist in the construction of a new five-building complex for the



THE JAZZ SINGER

THE JAZZ SINGER is a contemporary version of the cinema classic that revolutionized the motion picture industry in 1927 with its remarkable synchronization of sound and film. Fifty-three years later the beloved theme remains the same: Jess Robin, the son of a cantor, torn between his respect for family and tradition and a desire to build a life of his own with his music, turns his back on his father's calling to seek the meaning of his own life. The story line, however, has been updated. For instance, the son, portrayed by Neil Diamond in his motion picture debut, becomes a popular singer rather than the minstrel man immortalized by Al Jolson.

MANIAC: Movie Masterpiece or Mindless Mayhem?

With "I Was A Teenage Werewolf" as role model, rock and roll and horror films have always liberally fed off each other. Why else would Alice Cooper prowl the stage like the legendary ghoul: why else would Kiss attack with the dreaded Tongue: why else would we recoil in terror at the week's latest releases by Rod Stewart or the Eagles? As Alfred Hitchcock would have it, here are some scenes that would make excellent bedtime reading, along with a hot glass of . . . mlik? (Thanks to Rod Jacobsen)

Maniac star Joe Spinell is vengefully ripped apart by his grotesque creations in the bloody climax of the shocker film directed by William Lustig. Or is it only the beginning?

Of course, every movie has to have its love sequence. Pass the popcorn.

Maniac also stars international queen of sci-fi and horror flicks Caroline Munro, who plays the part of a fashion photographer. Who's shooting who?

Division of Cinema . . . Steve Martin will star in M-G-M's "Pennies from Heaven" which will start filming in January . . . Phyllis Diller has been signed to headline "Takeoff," an hour long comedy variety pilot for a possible series . . . Burt Lancaster is the top choice of producer-director Billy Hale for the lead role of a Confederate general, in his $12 million post Civil war epic, "Rebel Yell," to start filming this spring . . . Candice Bergen will guest-star in the $22 million feature production of "Gandhi," a story based on the great Indian Leader . . . Karen Carlson is zeroing in on Linda Rondstadt to co-star with her in the screen version of "Women of the Eighties," about two dolls involved in the women's lib movement . . . Glenn Ford, Brooke Shields and Alan Delon comprise the parley wanted by producer Gene Corman to star in his "Gunfight at Hopi Station" an $18 million dollar epic set to start shooting next June . . . Dick Cavett has been signed to appear in M-G-M's "Rich and Famous." . . . Producer Stan Canter is after Oscar winner Meryl Streep, Catherine Hicks and Blair Brown to star in his

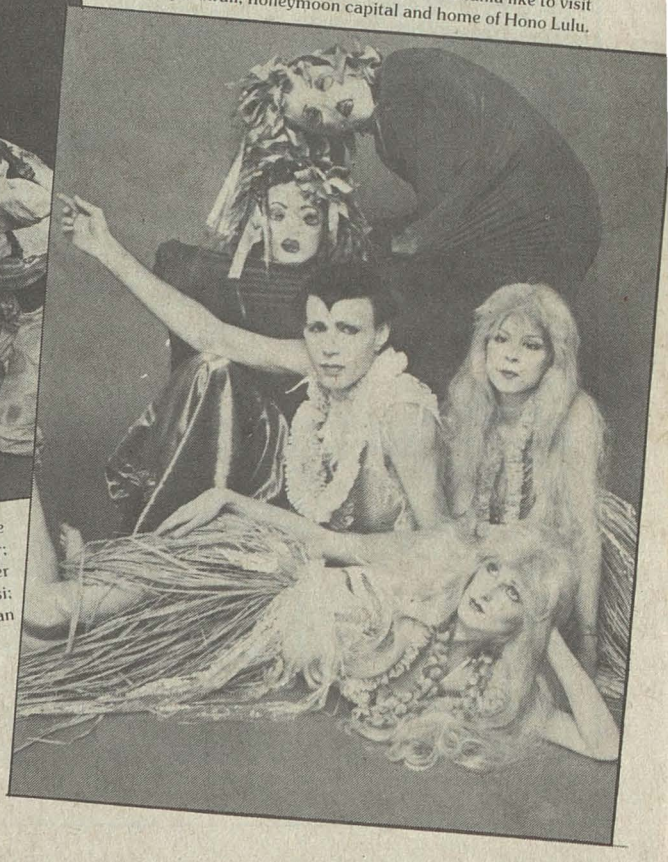
(continued on page 64)

All Photos: Gary Moody

Shox Your

And Ven Vas Der Grupen Formed Dept.: (standing) Mike Keane, bass; Lari Shox himself; Anton Sanko, synthesizer; (middle) Marilyn Jaye F., choreographer; (kneeling) drummer Doug Graves; Barbara Jordan and Stephanika, chanteusi; and Dan Zam, keyboards. These lovely costumes are by Brian Damage.

One of the many realms of fantasy Shox Lumania like to visit is lovely Hawaii, honeymoon capital and home of Hono Lulu.



Rox Off!

What are they? A performance group? A band? A theatre piece? Alien transplants from a deeply foreign culture? Whichever you choose, Shox Lumania will delight and tease your senses with their amazing sleight-of-hand costume changes and electronique music. They claim to be merely immigrants to these shores of opportunity, but we know better, don't we?

Do you want an omelette with your kielbasa? Or would you prefer we perform our Ukrainian national dance later. . . .

Take me to your leader cha-cha-cha. Shox Lumania has been appearing in many of the New York clubs, including Hurrah, the Peppermint Lounge, and the proverbial Mudd. Who knows? If they catch on, we may be in for a spate of Lumania-mania! (contact Chas Smith, 38 W. 38th St., N.Y.C. New York 10018).

New Bands

It's hot up there on the stage, the lights blinding you with an incandescent glare, lip on the microphone, grabbing a quick breath between verses, cranking, driving, funneling energy as it's funneled back to you. This is rock and roll. Send an 8x10 b&w photo and some biographical info to Dept. NB, 358 Fairwood Rd., Bethany, Conn. 06525, and let us share your dream.

The Doubtful Nonegenarians are quite a mouthful, especially if you buy 'em by the bagful. Drummer Tom (Ras) Richardson points the finger, while Mike Cook, Tim Long, and Kevin James Miller move left to right. You can write this excellent new wave combo at 2435 So. Magnolia, Spokane, Wash. 99203.

"We play pop music with wreckless abandon," say **THE RENDEZVOUS** about their sound. This New York based trio consists of guitarist Ricky Byrd, and the tight rhythm section of brothers Charles Leyland on bass and Mick Leyland on drums. Although most vocals are handled by Charles, THE RENDEZVOUS are a band in which all contribute in vocal harmony and songwriting. The trio, formerly members of the RCA recording group SUSAN, are seasoned musicians. Since their inception as a trio nine months ago, the band has been laying low, writing, recording and playing an occasional gig.

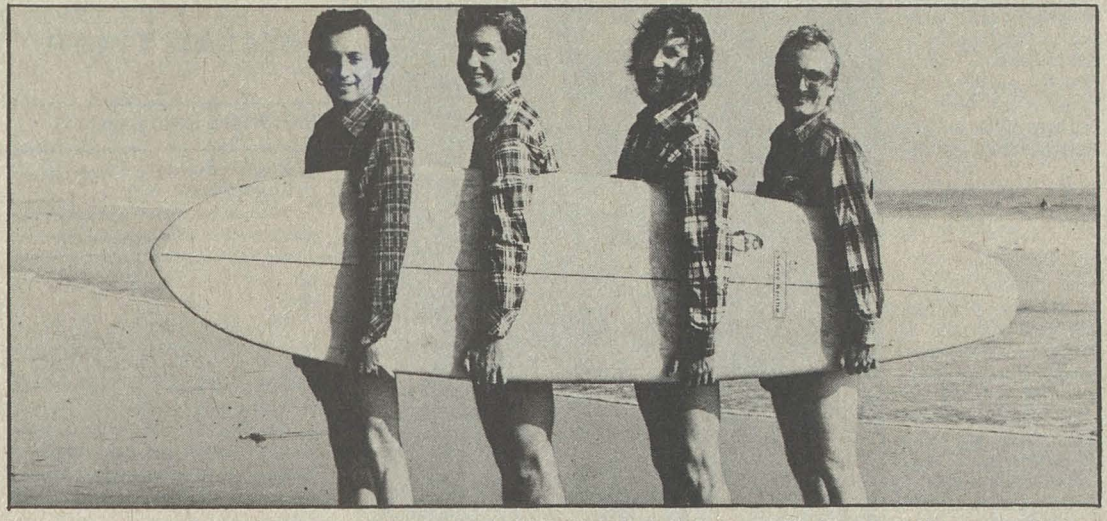
The Look is Mark Wilkinson, Randy Lee Miller, and James Hill, a heavy playing, recording band, specializing in hits of the past three decades as well as their own originals. (Look Inc., P.O. Box 15062-B, Orlando, Fla. 32858)

Task Force look ready for battle conditions. Todd Duff (bass), Kurth Dahlberg (guitar), George McCune (guitar) and Dave Gochberg (drums) attack! (Ken Adamany Assoc., 315 W. Gorham St., Madison, Wisconsin 53703)

Spank features the guitar and vocal wizardry of Reb Robinson, along with keyboardist Rod Short, guitarist George Tsantis, drummer Steve DeBarbrie, and bassist Curt Coy. They're handled by C.P.W. Showtime, 5150 Lewis Ave., Toledo, Ohio 43612.

Riff Raff are a hard rock band from southeast Pennsylvania: John Hahn, lead guitar; Chris Lemke, bass; Harry Mistishen, drums; and Kim Sherman, lead vocals. Drop a line to Kim at 11 Graeff St., Cressona, Pa. 17929.

Hard Corps are Walt Widmayer, sax; Phil Berman, drums; Bill Papinea, bass; Fleenor, vocals; and Douglas Heller, guitar. (Pic: Marty Roy)

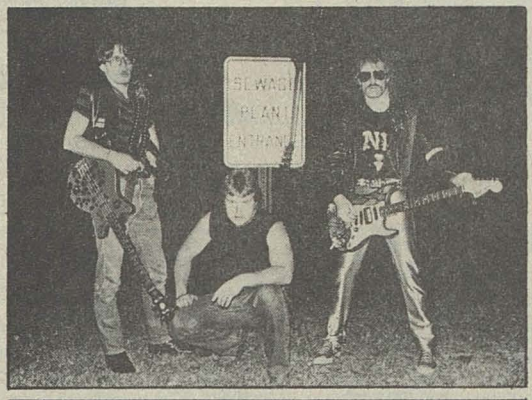


Nope, guess again. This is **The Wedge,** who bring back the golden Dick Dale days of surf with a vengeance. They have a 4-song EP due soon, and it should be a hotdoggin' ride; send an inquiry to Kahuna Bronson, c/o Rhino Records, 11609 W. Pico Blvd., Los Angeles, Calif. 90064.

MORE NEW BANDS

The Fright are a mysterious new wave band from the wilds of New York state. Rock-n-roll's their game: 606 W. Clinton St., Elmira, N.Y. 14901

The Plads are a hard-wave example of the new Alaskan sound, with Dick Fowler on guitar, Tom Vise Ferry on bass, Kevin Hendrickson on guitar, and Mark Lynne on drums. You can find out more of what's happening in the land of the Caribou by writing P.O. Box 7755, Ketchikan, Alaska 99901.



George Bjorling and the Poopy Butts may look a little off the wall, but they have a 45, "I Call It Treason" b/w the lascivious "Dirty Jacket," a heavy metallic sound, and perform on Dark Black Records, 513 E. Franklin St., Kenton, Ohio with a manic midwest menace. Yow! Along with George on the right are cohorts Rance Burrell and Dale Linke.

The Cheaters, a new wave rock band from the Philadelphia area, have performed at such places as Emerald City, Stars, and some New York hotspots as well. (l. to r.) Mike Burger, guitar and vocals; Mike Pirrung, drums; Conrad Human, bass; and Angelo Mimmo, guitar. Contact Mike P. at 4224 Hartel Ave., Philadelphia, Pa. 19136.

FILM

(continued from page 59)

picture, "The Ladder," a story about three lady business executives climbing the ladder of success despite the grunts and groans of male chauvinist competitors . . . Annette O'Toole has been signed to star in Tammy Wynette's flick, "Stand By Your Man." . . . Gloria Swanson has been nagged out of retirement by producer Kevin Casselman to take the title role in his psychic suspense chiller "Felina" which will film in Tokyo next July . . . NBC-TV has ordered a 90-minute pilot from the Dick Clark Co. of "All Kindsa Stuff," designed as a weekly late night series for the network . . . Steve Guttenberg has been signed to star in the three hour Filmways telefilm for ABC-TV, "Miracle on Ice," in which he will portary goalie Jim Craig from the team that shocked the world last year by defeating the Russians in hockey in the winter Olympics . . . Peter Fonda has been signed to an exclusive contract with 20th Century Fox TV. Under the terms of the agreement, Fonda will produce series, miniseries and TV movies exclusively for Fox . . . Barbara Feldon, secret agent 99 from "Get Smart," will host "Real Life Stories," a pilot for CBS-TV. The show will send film crews into family homes to capture vignettes which offer insight into problems of modern family life. . . . O.J. Simpson and Melissa Michaelsen will team again in a two-hour film titled "Goldie and the Boxer go to Hollywood." . . . Burt Young, the man who played Talia Shire's brother in "Rocky" & "Rocky II," has been signed to star with Peter Falk in M-G-M's "All the Marbles." . . . . And from the do you know anyone looking for a part-time job dept., Orion Pictures is looking for an Egyptologist to tour with the opening of its new thriller "Sphinx." . . . □

STEVEN TYLER

(continued from page 21)

fated film version of 'Sgt. Pepper's Lonely Hearts Club Band.'

"What was the worst thing that ever happened to me?" Tyler replied to our query. He thought a minute. "Oh, I suppose it was getting blown up in Philadelphia—four times.

"My biggest beef, though, over the past few years has been that radio programming is so fucked up. It's ridiculous. I grew up with BCN (Boston) where they had the freedom to go into the shelves and pull and get into a frame of mind—whether they smoked a bone or not—so that when they went into the studio they had a frame of mind about it (the program), and it just rolled."

"But the worst thing that ever happened to AEROSMITH," his manager interrupted.

"is the fact that the English and European press wrote Steven off as a Mick Jagger rip-off because he has big lips, and ignored the music of the band.

"The band may never break as gigantically as it could have over there because the press has never been objective about American hard rock. The British have been very protective, and I don't think they've ever bent over to help any American rock 'n' roll band because they seem to think rock 'n' roll is their own.

"And in this country it's odd, but the further west you go, the more they're into American hard rock. If you sit in New York and listen to WNEW—the tastemaking station in the Northeast—you hear almost NO American hard rock. But if you go to L.A. and listen to the top station there, you hear ten times as much American hard rock as you do British rock. It's always intrigued me that the taste of the New York press—which is the media center of the country—doesn't match the taste of over 90% of the nation's consumers."

Aerosmith has no doubt been affected by regional bias over the years. The band is, after all, as American as apple pie. But there are still millions of fans out there—some of them with cans of spray paint writing messages and asking where Aerosmith is.

They may have to wait 'til spring for an answer. But if Steven Tyler has anything to say about it—they won't be disappointed.

"As long as we keep kickin' it out," he assured us, "we're gonna stay on the road. It's what we love to do, so why change something you love? We're gonna be around for a long time!"□

DOC ROCK

(continued from page 7)

true? Dave Montgomery; Tallahassee, Fla.

Sure is. Ann "Honey" Lantree from Middlesex, England, was the band's drummer, beginning with their first release (and biggest hit), "Have I The Right" in 1964. The group had started in North London, with Denis D'Ell on vocals, Martin Murray on lead, Alan Ward on rhythm, and John Lantree on bass. They recorded for Pye in England, and Vee-Jay subsidiary Interphon here in the States, and were destined to only have one other chart single, "I Can't Stop." They got their name, by the bye, from Ann's nickname and the fact that she'd once been a hairdresser. The death of their producer, Joe Meek, in 1966, was a blow from which they never recovered.

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X-Rays: The mail is kind of quiet this month, but rock and roll has certainly been lively. It seems sometimes as if everybody is in some-form-or-another band, and a wealth of good material is out there for the dedicated connoiseur. Speaking of which, **Idol Worship** is a fanzine from the Bay Area that certainly knows how to get a plug in the Doc's column. In their Sept. 1980 issue, they have a two-page interview with El Medico himself, which lets everybody in on the secret for gettin your band's photo in **Rock Scene.** Send it in! (Simple, no?) Also featured prominently are the Undertones and Ian Hunter, as well as a healthy dash of that indispensable ingredient known as Enthusiasm. Vicki B. And Deborah are the head honchos, and can be reached at 53 Octavia St., San Francisco, Calif. 94102.

* * *

Doc Rock will answer your questions on any phase of rock and roll in every issue; sorry, no individual replies are possible. Send all queries, comments, additional information etc. to Doc Rock, % Rock Scene, 358 Fairwood Rd., Box 3913, Bethany, Conn. 06525.

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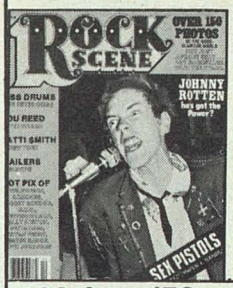

Johnny Rotten
Dictators
Led Zep
Kiss
Star Wars
Lou Reed
Television
Foreigner
Fleetwood Mac
Paul Jabarra
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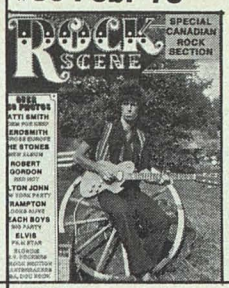
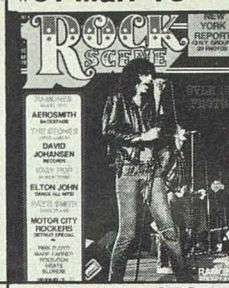
Bryan Ferry
Robert Gordon
Patti Smith
L.A. Rock

#30 Feb. '78



Elvis Tribute
Peter Frampton
Keith Richard
Canadian Rock
Rolling Stones
Aerosmith
N.Y. Rock
Bob Marley
Beach Boys
Greg & Paul
Steve Miller
Crime
Bryan Ferry
David Johansen
British Punk

#31 Mar. '78



Paul McCartney
Skynyrd Tribute
Rolling Stones
N.Y. Groups
Mark Farner
Patti Smith
The Ramones
Aerosmith
Elton John
Roger Daltry
Blondie
Detroit Report
Eurock
P. Funk
Rod Stewart

#33 June '78

Ramones
Kiss imitation
John Travolta
Patti Smith
Elvis Costello
David Johansen
Jam pact
Paul Simon
Future fashions
Sex Pistols
Robert Gordon
Blondie at home
Paley Brothers
Trapper Zukie

#35 Sept. '78

Fleetwood Mac
Kiss in Japan
Wings at work
Suicide
Meet Wood
Marley's island
Johansen
Rock Scene
Ramones rock
Patti in Europe
Bowie in N.Y.
The Band
Blondie London
Dictators photo

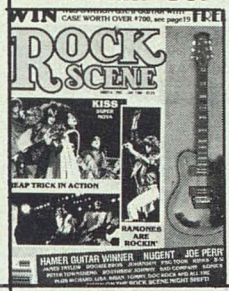
#39 Mar. '79

RONSTADT
ROCK DIARY
ROCK MOVIES (2)
ABBA DABBA DO
BRUCE SITS IN
PHOEBE SNOW
BLONDIE SESSION
HALL & OATES
INTERVIEW
GENE SIMMONS
BILLY JOEL
BOSTON PARTY
PETER FRAMPTON
SUICIDE/DEAD BOYS
BRIAN: Strats, Lab Series, MXR

#43 Nov. '79

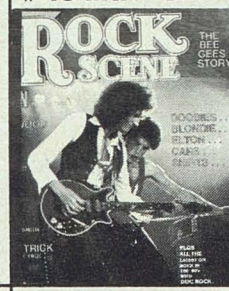
Kiss Supershow
Frampton at Home
Who Eurocks
Cheap Trick in Japan
Aerosmith, Part 3
Rod Stewart Rocks
Ron Wood Parties
McCartney Wings
Jerry Doucette
Yes Goes Gold
David Bowie
Lou Reed
Disco Report
Meatloafing
Brian on Schecter

#44 Jan. '80



Cheap Trick in action
Ramones are rockin'
Kiss Dynasty plans
Aerosmith conclusion
Hamer Guitar party
Doobie Bros. party
Southside Johnny party
Bob Gruen party
Johansen fools around
Ian Hunter alone
Debbie Harry
B-52's cue up
James Taylor in NY
Patti Smith Group
Brian on Ovation

#45 Mar. '80

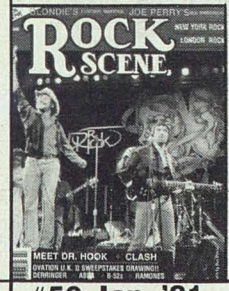


Queen, 2x2
Fleetwood Mac, 1x1
Cheap Trick Dream
Meatloaf Backstage
Johansen Tour
The Cars Collect
Talking Heads Talk
Abba gets plaqued
Foreigner gets familiar
Bee Gees in depth
The Who Moviemakers
Bondie Dreams
Doobies Party
The Clash go home
Brian on Pedulla

#46 May '80

Led Zep Sing
Doobies Airtime
Fleetwood Mac's Party
Iggy Pops Out
No-Nukes Saga
Aerosmith Rut Rockers
Suzi Q Backstage
Carly Simon
James Taylor
Foreigner
Tokyo Rocklife
Bob Marley
Police Cop Out
Detroit Report
Brian on Dean

#47 July '80



Dr. Hook, Rock Pirates
Damned and audience
Clash collect call
Joe Perry's project
Blondie Eurotour
Nuggets name the game
Derringer rocks
London's Rock Scene
Eurock Sounds
Ramones, B-52s, Rush
Patti Smith heads up
ABBA meets the biggies
Robinson's mysteries
Tom Petty dives
Brian: Music Man amps

48 Sept. '80

Clash in concert
Kiss return to rock
Beatles discography
Pretenders preview
Connecticut rockers
Boomtown Rats tour
Sexy Nugent
Judy Collins, Specials
Billy Joel, Andy Gibb
Bob Seger, Linda R.
Robert Gordon profile
Police on the beat
Dead Boys live
Left Hand Frank
Brian on String Ray Bass

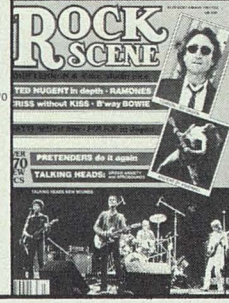
#49 Nov. '80

Pure Prarie League
Clash U.S. Tourbook
Pretenders Brass
R & R Tokyo
Movie Rock Summer
Alice Cooper New Success
Public Image, their way
Criss Leaves Kiss
Squeeze on
Cheap Trick Action
L.A. Lovlies
Genuine Sterling
Boomtown Rats
Pedal Steel Expo
Brian on Music Man

#50 Jan. '81

Rolling Stones Party
Blue Oyster Cult
Queen Games
Clash Rude Boys
Ramones World Tour
Boomtown Rats in Tokyo
Citizen Signs On
The New Kiss
No-Nukes Party
Bowie On Broadway
Cheap Trick
Foreigner Teach-In
Peter Gabriel Party
Cheech & Chong
Brian; Namm 1980

#51 Mar. '81



John Lennon's last Photos
Ted Nugent Interview
Criss without Kiss
Broadway Bowie
Russian Rock Report
Car's Ocasek
Pretenders do it!
Talking Heads
Bo Diddley
Patti Smith in Detroit
Pat Banatar Loves
Cheap Trick replacement
L.A. Instant Party
B-52's snapshots
Brian on Shure

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